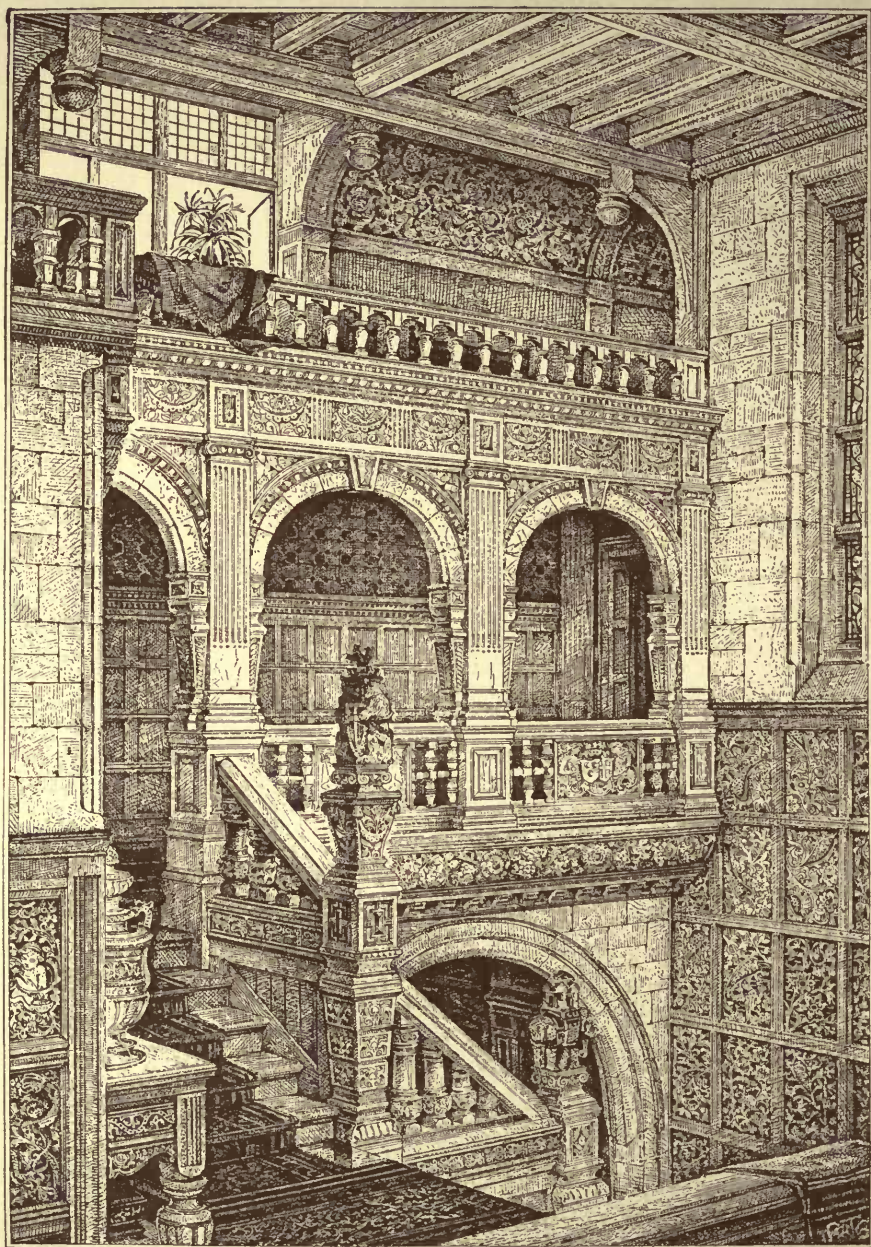


ORNAMENTAL
INTERIORS

ANCIENT AND MODERN



STAIRCASE IN JACOBEOAN STYLE.

From "Examples of Ancient and Modern Furniture and Decoration," by B. J. Talbert.

(By permission of Mrs. B. J. Talbert.)

Frontispiece.

Art
SC524nz

ORNAMENTAL INTERIORS

ANCIENT & MODERN

by

^{John}
J. Moyr Smith



END OF GALLERY, MASTER'S LODGE, LEYCESTER HOSPITAL,
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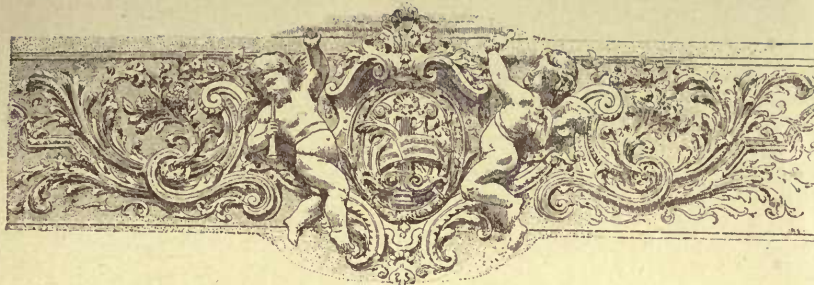
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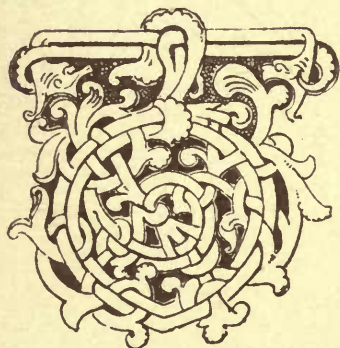
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FRIEZE FROM THE LOUVRE. Sketched by J.M.S.

PREFACE.



HIS book is intended to show various specimens of modern decoration; and as all modern work is founded more or less on ancient examples, it has been thought well to prefix a brief account of the systems in use among ancient nations.

Many of the illustrations have already appeared in *Decoration*, the monthly magazine of the decorative arts, published by Sampson Low & Co. Some have been done specially for this work, while for others the author has been indebted to several publishers, art manufacturers, and importers of artistic objects, whose names are attached to their respective contributions.

The literary part of the work has received enhancement of interest and value from the quotations which have been made in it from lectures and articles by Mr. John G. Crace, Mr. Edward Armitage, R.A., and others whose names are given in the book.

The Author desires to express his thanks to the various architects, decorative artists, firms of art decorators, and makers of artistic furniture, who by their courtesy have enabled him

to inspect and describe many specimens of artistic work not usually made free to the public.

Though in some parts of the work attempts have been made to give some information concerning artists and manufacturers, the book does not pretend to be either a dictionary of decorative artists or a directory of art manufacturers. Many names are necessarily omitted which some people may think of equal importance with those mentioned.

The Author believes, however, that he has taken fairly representative names both in the department of design and in that of practical workmanship; and while he has not pretended to exhaust the list of those by whom good work is produced, he has in no case deliberately suppressed names likely to aid in the illustration of his notes on Ornamental Interiors.



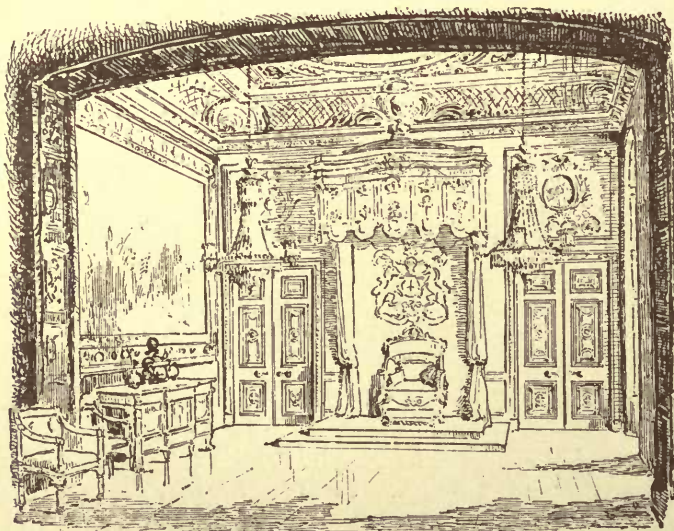


"THE ARRIVAL." A Decorative Panel, painted by J.M.S. for Mr. Joy, Boston.

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A JAPANESE TAIL-PIECE.



"THE DEPARTURE." A Decorative Panel, painted by J.M.S. for Mr. Joy, Boston.

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ORNAMENTAL INTERIORS.

CHAPTER I.

HISTORIC AND TRADITIONAL.



FORMERLY it was thought sufficient to trace the rise of Architecture, Sculpture, Painting, and the Decorative Arts from their appearance in Egypt, but this has now been found insufficient.

In the first place we cannot believe that all the styles of ornament now existing sprang from the Egyptian; and in the second, Egyptian art in its very earliest form shows a maturity, consistency, and systematic conventionality, that prove it to be an importation from

another land, where it had its dawn, morn, and noon: for nowhere in Egypt do we find tentative attempts at architecture or traces of the arts of sculpture and painting in their infancy.

The earliest Egyptian works may be different from those of a later period, but they are in their own style perfected examples of arts which have been evolved after ages of experiment.

Plato relates that the Egyptians believed themselves to be a colony from the island of Atlantis, which was overwhelmed by the last great deluge. The former existence of this land of Atlantis was treated, up till lately, as a myth, but in reality it is no more a myth than the formerly mythic cities of Pompeii and Nineveh. The soundings taken in the Atlantic by H.M.S. *Challenger*, and by the U.S.S. *Dolphin*, disclose the fact that the remains of Atlantis still exist as a large submarine island, part of which, the highest peaks, are still above water, and are known to geographers as the Azores Islands.*

Situated opposite the mouth of the Mediterranean and between Portugal and America, Atlantis played in its time a part similar to that enacted by the England of to-day. She was the nurse of the arts, the fosterer of civilisation, and the colonising power of the antediluvian world.

Thus Egypt received from Atlantis architecture and the arts ready-made, just as Australia now receives from us the architecture and arts of the Victorian era. By way of Phœnicia, another colony of Atlantis, or by the Euxine, the Caspian, and the Sea of Aral, which in antediluvian times probably formed one grand continuation of the Mediterranean, the arts spread through Syria, Asia-Minor, Persia, Assyria, and India. Greece received the arts in two streams, on the one side direct from Egypt, and on the other from Lycia, Lydia, the Ionic colonies, and the other countries of Asia Minor influenced by the Phœnico-Assyrian branch of the Atlantean arts of decoration. From Greece it was transmitted in very early times to Italy by the Etruscans, who were a Dorian colony.

Thus it was on the lands lying to the east of Atlantis. Those on the west were not so fortunate as to receive from the mother-country the arts in perfected form, as Egypt, Phœnicia, and Assyria had done; but that they did thence receive them is testified by the traditions of Mexico and Peru, which are not

* See Appendix, Note I.

without some foundation in fact. These traditions relate that when the land of Atzlan or Atlantis was overwhelmed by the flood, seven persons escaped to America, where they became seven tribes.

The great resemblance existing between the customs and architecture of the Egyptians and those of Mexico and Peru is continually the subject of remark by Prescott in his histories, by Catherwood, the explorer and delineator of Mexican antiquities, and by every one who has given the subject his attention.* A still greater resemblance exists between Mexican and Assyrian sculptures; the Assyrian works, however, were not discovered till after the publication of the books by Prescott and Catherwood on Peru, Mexico, and Central America.

Still the differences between Mexican on the one hand, and Egyptian and Assyrian on the other, are distinct; but they are not greater than might be expected if the Egyptian and Mexican traditions were true.

Egyptian art was produced by trained Atlantean architects, who were transplanted into Egypt for the purpose of giving it examples of the arts of the mother country.

Mexican and Peruvian art, on the other hand, displays a reminiscence of the leading characteristics of the styles we are accustomed to call Assyrian and Egyptian, but shows no skill in realising delicacies of proportion or refinement of detail. This seems to point out that, agreeably to the tradition, these ancient American styles were produced by people uneducated in art, who escaping the Atlantic flood, and washed ashore on the highlands of Peru, Mexico, and Central America, set themselves to produce in their rude way, and without proper tools, an imitation of those architectural and ornamental forms with which they had been familiar in Atlantis.

Thus we see that many of the ornamental forms which flourish to-day had their seed-time and spring in the ages before

* See Appendix, Note II.

the foundations of the oldest pyramid were laid, and perhaps when antiquarian research, which in its more comprehensive form is now only in its infancy, becomes more fully developed, we may discern that the germs of all our ornamental forms had a common origin.

At present we must content ourselves with the knowledge that the arts which bloomed in the distant past were carried from Atlantis westward to Mexico, thence, perhaps, to Japan and Mongolia. On the east we see the torch of art borne flaming into Egypt and Phœnicia, thence carried into Assyria, Persia, and India, to Lycia, to Greece; from Greece to Rome, from Rome to England.

This forms the main and leading stem of art, which at times was subjected to endless modifications and diversions by coming into contact at intervals with phases of early ornament. These, subjected to a unique environment, developed into something very different from the main or aristocratic stem. Such were the Runic, Norman, Celtic, and Saxon, on the one side, and the Sassanian, Arabic, and Moorish on the other.



STAINED GLASS WINDOW SCREEN. Sketched by J. M. S.



"LEGEND." Decorative Painting on gold ground, executed at the Sanatorium, Virginia Water, by J. M. S.

CHAPTER II.

METAL IN DECORATION.

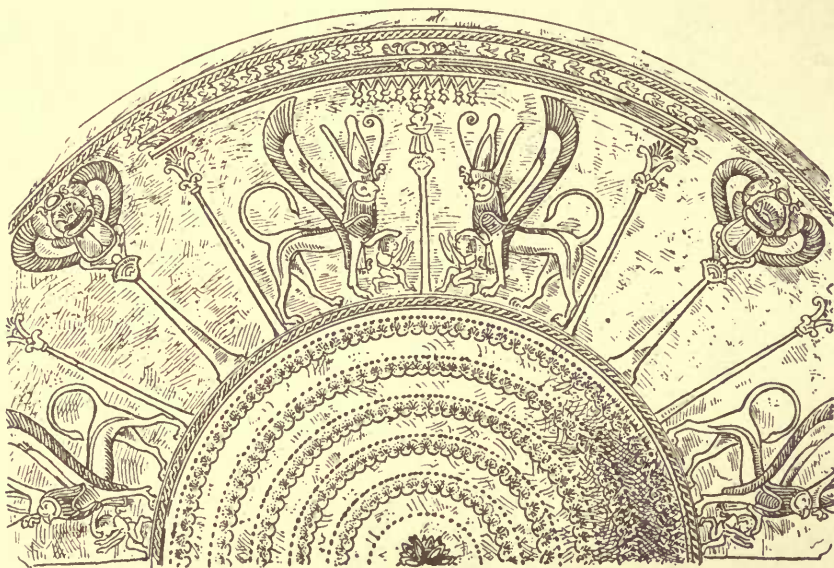


THE use of metal both in construction and decoration was not uncommon in very early times. No vestiges, however, remain, for the value and portability of the materials were too tempting to those who robbed the temples and sacked the cities in the age of gold, silver, and brass. But there are records left by the nails

which fixed the decorative plates to the walls, and in the

Chronicles of the Kings of Judah, in mythologic traditions, in the poems of Homer, the plays of the Greek dramatists, and in the pages of the Greek and Roman historians, we read of gold-enriched palaces, of brazen towers, temples, and treasuries.

In Solomon's temple, built by Sidonian workmen, we find that it was overlaid with pure gold. Not only the carvings, altar, and walls, but even the floor was covered with gold. In his own house Solomon made great use of castings of brass:



PHŒNICO-EGYPTIAN CHERUBIM. From a Bronze in the British Museum.

"two pillars, of eighteen cubits high apiece," with enriched capitals, all of brass, were among the decorations which are described in the First Book of Kings. The enrichments mentioned, consisting of checker-work, lily-work, pomegranates in rows round about the capitals, show the Phœnician or Atlantean style of the decoration. The decorative designs on the bases of the basin, or molten sea, show also the same style of art, for among the commonest of the forms used by the Phœnician artists "were lions, oxen, and cherubims," and it is

possible to-day to see in the British Museum exact replicas to a small scale of the enrichments used in Solomon's house. The Jews themselves were poor artificers, and their king, in asking Hiram of Tyre for his assistance, says, "Thou knowest that there is not among us any that can skill to hew timber like the Sidonians." In the more difficult matter of casting in brass, the Jews were of course still farther behind.

Homer, who flourished about a hundred years after Solomon, thus describes the palace of Alcinoüs :—

"The front appeared with radiant splendours gay,
Bright as the lamp of night, or orb of day.
The walls were massy brass : the cornice high
Blue metals crown'd in colours of the sky ;
Rich plates of gold the folding doors incase ;
The pillars silver, on a brazen base ;
Silver the lintels deep-projecting o'er,
And gold the ringlets that command the door.
Two rows of stately dogs on either hand,
In sculptur'd gold and labour'd silver stand. . . .
Fair thrones within from space to space were rais'd,
Where various carpets with embroidery blaz'd,
The work of matrons : these the princes press'd,
Day following day, a long-continued feast.
Refulgent pedestals the wall surround,
Which boys of gold with flaming torches crown'd ;
The polish'd ore, reflecting every ray,
Blaz'd on the banquets with a double day."

As the king who resided in this magnificent palace ruled, so far as we know, only the little island of Phæacia, known afterwards as Coreyra and Corfu, the description seems at first sight too grand to be true.

But the king's house in early Greek days was temple as well as palace, and probably represented the entire wealth of the kingdom, so that we need not be too ready to assume that in ancient times fine buildings could not be raised and richly embellished. The people were content to dwell in "domes," or hive-shaped huts, while the patriarchal despot who governed

them, and was their priest and king, trod with golden-sandaled feet the brazen-walled palace. That the gold and silver, rich embroidery, and decoration, which are spread so lavishly in the pages of Homer is not poetical exaggeration, but sober fact, is proved pretty conclusively by the gold ornaments and other rich spoils of primitive design discovered by Dr. Schliemann at Mycenæ.* Moreover, a peculiarity of the Greeks of the nobler periods was to concentrate their splendour on their temples and on their public buildings, and content themselves with very humble private dwellings. It was only after the Macedonian conquest that luxurious private dwellings became the fashion: and it was in the country more than in the town that large and splendid dwellings were the rule, for the lines of the streets restrained the expansion that was possible in the country.

The brazen towers in which the perplexed fathers of unmanageable princesses confined their daughters were not myths. There was a brazen temple at Sparta; the treasury of Atreus, at Mycenæ, was lined with brazen plates, and even the more modern Pantheon at Rome was enriched in the same way. Our knowledge of the records of Egypt is not sufficient for us to say whether much use was made of metal as a decoration, though we know that at one of the Egyptian ceremonies they had a small temple, gilded all over, which they drew on a four-wheeled carriage; that Amasis sent a gilded statue of Pallas to Cyrene, and that the Egyptians often used gold on their obelisks, on their mummy-cases, on their brazen work, and on various parts of their coloured decorations.

The Phœnicians, who were cunning workers in metal, naturally would use ornaments of gold, silver, and brass. Herodotus tells us he sailed to Tyre, and "saw a temple dedicated to Heracles, in which there were two pillars, one of fine gold, the other of emerald stone, both shining exceedingly at night."

In Assyria, though palaces have been sacked, and its temples

* See Appendix, Note III.

burnt, golden tablets, gold leaf for gilding, and fine examples of work in bronze have been discovered.

From the splendid bronze gates of King Shalmaneser, and other examples in the British Museum, we see that the Assyrians were thorough masters of the art of working in metals: the best modern bronze does not excel in minuteness of finish the work of the old Assyrian artists.

In Rome we hear of the "golden house" of Nero, in which the walls of the rooms were covered with gold, jewels, and pearls. The dining-halls had ceilings of inlaid ivory; these ceilings were made to slide so that roses and perfumes might be rained down on the carousers.

In the west, in Mexico, and especially in Peru, metal was used with lavish splendour.

Of the Temple of the Sun at Cuzco, in Peru, we read, "The interior of the temple was the most worthy of admiration. It was literally a mine of gold. On the western wall was emblazoned a representation of the Deity, consisting of a human countenance looking forth from amidst innumerable rays of light, which emanated from it in every direction, in the same manner as the sun is often personified with us. The figure was engraved on a massive plate of gold of enormous dimensions, thickly powdered with emeralds and precious stones. It was so situated in front of the great eastern portal that the rays of the morning sun fell directly upon it at its rising, lighting up the whole apartment with an effulgence that seemed more than natural, and which was reflected back from the golden ornaments with which the walls and ceiling were everywhere incrustated. Gold, in the figurative language of the people, was 'the tears wept by the sun,' and every part of the interior of the temple glowed with burnished plates and studs of the precious metal. The cornices which surrounded the walls of the sanctuary were of the same costly material, and a broad belt or frieze of gold, let into the stonework, encompassed the whole exterior of the edifice.

“Adjoining the principal structure were several chapels of smaller dimensions. One of them was consecrated to the moon, the deity held next in reverence, as the mother of the Incas. Her effigy was delineated in the same manner as that of the sun, on a vast plate that nearly covered one side of the apartment. But this plate, as well as all the decorations of the building, was of silver, as suited to the pale silvery light of the beautiful planet. There were three other chapels, one of which was dedicated to the host of stars who formed the bright court of the sister of the sun; another was consecrated to his dread ministers of vengeance, the thunder and the lightning; and a third to the rainbow, whose many-coloured arch spanned the walls of the edifice with hues almost as radiant as its own.” —(Prescott, “Peru,” vol. i., ch. iii.)

It was in this Temple of the Sun that mummified bodies of the Incas were placed, the men on the right and their queens on the left of the great luminary which blazed in refulgent gold on the walls of the temple. “The bodies, clothed in the princely attire they had been accustomed to wear, were placed on chairs of gold and sat with their heads inclined downwards, their hands placidly crossed over their bosoms, their countenances exhibiting their natural dusky hue, less liable to change than the fresher colouring of a European complexion, and their hair of raven black or silvered with age, according to the period at which they died. It seemed like a company of solemn worshippers fixed in devotion, so true were the forms and lineaments to life. The Peruvians were as successful as the Egyptians in the miserable attempt to perpetuate the existence of the body beyond the limits assigned to it by nature.”

From this temple Pizarro's men tore seven hundred gold plates; they were of the size of the lid of a chest, and ten or twelve inches wide.

Of another temple we read that the door was garnished with ornaments of crystal, turquoise, and coral.

In their palaces "the sides of the apartments were thickly studded with gold and silver ornaments. Niches prepared in the walls were fitted with the images of animals and plants curiously wrought of the same costly materials; and even much of the domestic furniture, including the utensils devoted to the most ordinary menial services, displayed the like wanton magnificence. With these gorgeous decorations were mingled richly coloured stuffs of the delicate manufacture of the Peruvian wool." Yucay, about four leagues distant from the capital, was the favourite resort of the kings. "Here they wandered amidst groves and airy gardens that shed around their soft intoxicating odours and lulled the senses to voluptuous repose. Here too they loved to indulge in the luxury of their baths, replenished by streams of crystal water which were conducted through subterraneous silver channels into basins of gold. The spacious gardens were stocked with numerous varieties of plants and flowers that grew without effort in this *temperate* region of the tropics, while parterres of a more extraordinary kind were planted by their side, glowing with the various forms of vegetable life skilfully imitated in gold and silver. . . . If this dazzling picture staggers the faith of the reader, he may reflect that the Peruvian mountains teemed with gold."

Closely connected in architectural style with that of Peru, yet exhibiting several important differences, Mexican decoration next claims attention.

Mexico was less richly endowed with the precious metals, and the style of decoration adopted was somewhat different. In the royal harem "the walls were incrustated with alabaster and richly tinted stucco, or hung with gorgeous tapestries of variegated feather-work;" long arcades and intricate labyrinths of shrubbery led into gardens where the baths and sparkling fountains were overshadowed by tall groves of cedar and cypress. The basins of water were well stocked with fish of various kinds, and the aviaries with birds glowing with the gaudy plumage of the tropics.

The palace contained three hundred apartments, some of them fifty yards square. "The interior was doubtless constructed of light materials, especially of the rich woods which in that country are remarkable for the brilliancy and variety of their colours. That the more solid materials of stone and stucco were also liberally employed is proved by the remains at the present day."

The temple built by Nezahuatcoyotl "to the Unknown God" was incrustated inside with metals and precious stones.

Though Mexican painting resembles Egyptian, it differs from it in having in some instances the colours blended. Figures were sometimes painted all over the walls. Mr. Catherwood mentions an apartment in a large building at Chicheu Itza which was covered from floor to ceiling with paintings of figures each six or eight inches high. In one place are warriors preparing for battle, in another the combat is at its height. Castles are attacked, defended, and taken. Other parts represent religious ceremonies, or the labours of husbandry, such as ploughing, sowing, and reaping.

Another difference between Mexican and Egyptian is the peculiarly Chinese character of some of the curling ornaments. These are carved in stone, but they seem to be reproductions in that material of forms which belong to wood construction. The Egyptians may have had similar characteristics in their domestic architecture which has perished.

Another Mexican decoration is a sculptured diaper dado, with guilloche round it forming it into large panels.

But perhaps much of the Mexican work is more closely allied to Assyrian than to Egyptian. The Egyptians indulged little in the carved fringes, tassels, diapers, and other ornaments which are so lavishly displayed in Assyrian sculpture, and which becomes exuberant to excess in many of the Mexican bas-reliefs.

Those writers who have dwelt so strongly on the resemblances existing between Egyptian, Mexican, and Peruvian architecture

and ornament, wrote before Layard and Botta startled the world by drawing aside the curtain which for more than twenty centuries had shrouded the palaces and temples of the Assyrian kings.



ORIENTAL VASE.



“HISTORY.” Decorative Painting on rough gold ground, done by J. M. S. for the Recreation Hall, Sanatorium, Virginia Water.

CHAPTER III.

ASSYRIAN DECORATION.



IN his “Handbook of Architecture,” Fergusson says very truly that “until the discoveries in Assyria were made, half the architecture of Greece was a riddle and inexplicable mystery; now all is clear, and with Egypt on the one hand, and Assyria on the other, we are enabled to trace every feature to its source.”

The decoration of the lower stories of the Assyrian palaces has been revealed to us by the discoveries of Layard and Botta, but the styles of architecture and decoration adopted for the upper stories have been indicated rather than shown. These

upper stories being of timber have perished, and it is only by the study of the bas-reliefs, the fragments, and of Persian remains, that the restoration of their construction and decoration has been possible. We should probably not be far wrong in assuming that the style of execution and mode of decoration of the palaces and temples of Assyria were similar to those made use of in Solomon's temple. Columns and beams of cedar overlaid with gold would form the upper part of the courts and halls; the columns would rest on the dado or stylobate, of which winged, human-headed bulls formed the more striking features of the decoration.

This peculiar development of the Phœnician cherubim is supposed to typify, by the head, the intelligence; by the bull or lion body, the strength; and by the wings, the swiftness, of the Assyrian power. It is thought that the head represents the portrait of the king, the head of the Assyrian state. According to some, the king of Assyria adopted the symbolical form of the "bull" in allusion to the name of his people: the bull is called *Schour*, or *Aschour*; that is, Asshur, or Assyria.

These and the other sculptures disclosed to the world a powerful monarchy, an unknown religion. Bearing in their severity and conventional formalism an air of majesty and mystery, even the exaggerated muscular development of the figures tended to emphasise the silent dignity of these representations of a great people. Their sculptured records showed they delighted in war; that they were fierce, bold, stern, cruel, and relentless in their combats and their punishments; and though they have their mummers and musicians, their very sports are warlike. There is no frivolity and exuberant fun, such as we see depicted on the early vases of the Greeks; Assyrian humour is grim, and even their joyous feasts are formal and severe.

Their architecture and ornament present, so far as we know them, the same peculiarity noticeable in Egyptian—that of being

a completed, not a tentative or progressive style. Indeed, the earliest sculptures hitherto discovered have far more beauty and elegance than later examples.

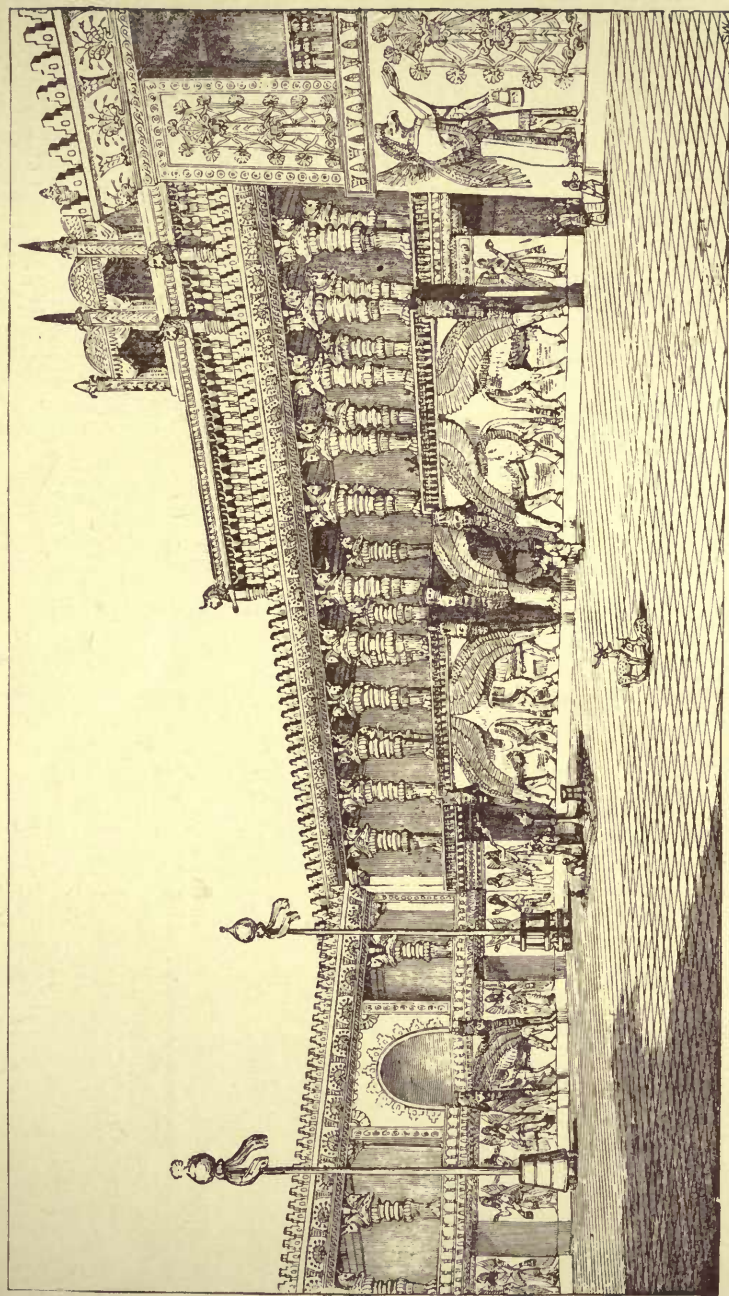
The lower parts of the walls supporting the pillars, and forming a dado, are usually faced with slabs of alabaster, on which are delineated the sports or wars of the Assyrians. We see the king following the chase, fighting with lions, besieging cities, or carousing in his gardens; the temple walls show us the eagle-headed and winged god Nisroch, the winged archer Baal, or the winged, human-headed bull Aschour, in conjunction with the symbolical trees; or we view the king and Assyrian demi-gods worshipping in the halls of divination.

Fergusson, who has made a study of this subject, has restored in a very able way the northern angle of the palace court of Khorsabad, which was situated about fifteen miles from Nineveh. By the kindness of Mr. Murray, the publisher of the "*Handbook of Architecture*," we are able to present Mr. Fergusson's beautiful drawing to the reader. This gives a better idea of an Assyrian court than many pages of description could do.

It will be seen from this drawing that the upper part is pillared; these pillars were probably of cedar, and, like those in Solomon's temple, overlaid with gold. The Assyrians were quite well acquainted with the arch, and used it with fine effect; its use, therefore, in the restoration is judicious as well as justifiable. The enamelled archivolt of a large arch has been discovered, and its flat decoration shows that in this respect the Assyrians were splendid ornamentists. The ground is blue, the subjects or patterns are in golden yellow. The decoration consists of a winged human figure and a patera alternately all round the arch. This decoration shows throughout admirable decorative skill, and a wise and reticent conventionality which was not surpassed by the Greeks, who borrowed from the Assyrians so much of their ornament.

It is supposed that all the bas-reliefs were painted, and

PLATE I.



RESTORATION OF NORTHERN ANGLE OF PALACE COURT, KHORSABAD. From Fergusson's "Handbook of Architecture"
(by permission of Mr. John Murray).

perhaps gilded, in parts; traces of colour remain, and there is scripture testimony to the fact that they were "portrayed with vermilion." Treating of this subject, Bonomi, in "Nineveh and its Palaces," says:—

"We did not find in the sculptures of Khorsabad any colours but red, blue, and black, and these merely on the hair, the beards, and a few accessories. Must we, in the first place, believe that these were the only colours employed; and, in the second, that they were only used in those places where we found their traces, while the remaining portions of the figure were entirely colourless? We are without facts to enable us to give a decided answer; but it appears probable that the colours were more varied, and that the whole surface of the bas-relief was covered with them. Thus, on the bricks there were other tints than red, blue, and black; we found yellow, white, green, &c., and there is no reason why the Assyrians should have used these latter colours on their bricks and not have employed them to paint their sculptures. It is much more natural to suppose that the portions not at present coloured were coloured formerly, and that this was done with some substances which, being less lasting than the others, have been destroyed either by fire at the time of the conflagration, or by time and the earth in which they have been so long buried."

In some enamelled work we find a blue ground, golden yellow figures, and green-leaved, yellow-stemmed trees. Other colour arrangements existing are blue and white; yellowish green, white, golden-yellow, and black; blue, black, drab-brown, and stone-colour; blue and stone-colour.

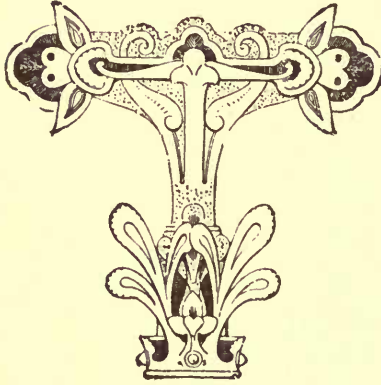
Taking into consideration this likelihood of splendid colouring having been applied to the walls, restoring the golden or gilded pillars, recalling the beauty of the designs of the pavements, of the bronze gates, of the shining armour, and the magnificently rich dresses of the king and his court, the halls of Nineveh present to the imagination a picture of regal, if barbaric, splendour of colour effect unsurpassed in any age of the world.



"PSYCHIDION," OR LITTLE PSYCHE. A sketch for a Frieze, by J. M. S.

CHAPTER IV.

EGYPTIAN DECORATION.



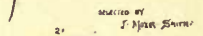
THE characteristics of Egyptian decoration are well-known from the many specimens which have been brought to this country, and from the engravings and photographs which have been made from those existing in Egypt. Sculpture and painting were used to enrich the interiors as well as some of the exteriors

of the buildings. Both the design and the painting were fixed by traditional law, so that Plato says he could discover no difference between those which were done in his day and those which the priests said were done ten thousand years before. The practice was uniform from one generation to another.

The colour decorations left by the Egyptians are of various kinds : painted sculpture, wall paintings on the flat, those on mummy-cases, on mummy-cloths, on papyrus, on furniture, pottery, and glass.

The colours used have, as a rule, stood the test of time, and still retain their pristine freshness. Many of the temple walls were wholly covered with figures, religious or historical emblems, and conventional ornaments.

2



SPECIMENS OF ANCIENT EGYPTIAN FURNITURE.

The designs seem first to have been drawn to a small scale, and enlarged by means of squared lines on the wall with red chalk by an inferior artist; this was corrected by a more experienced artist with black chalk. The design was then cut in low relief and painted, or else painted directly on the flat wall, which had previously been covered by a clear and beautiful coat of limewash.

The colours were used with a preparation of glue as a medium; this glue, when dissolved in warm water, showed a thready texture, and dried into a horny, transparent skin. From these qualities it is supposed to have been made from hippopotamus hides. Other mediums or varnishes seem to have been of a resinous nature, such as could be dissolved in turpentine.

The colours used for the ordinary bas-relief and stucco-paintings are red, yellow, green, blue (of which there are two tints), and black. The ground colour of the wall was used as the white.

From the Egyptian colours analysed by Professor Jahn, the *blues* are said to be oxides of copper with a small admixture of iron; none contain cobalt. The *reds* are red oxides of iron mixed with lime; the *yellows*, which are sometimes of a bright sulphur colour, appear to be vegetable colours; the *greens* are formed by mixing the yellow and blue; the bluish green is a faded blue.

The colours were sometimes lightened by the addition of chalk, and are usually laid on flat without shading, black being used as the outlining colour. Men and women are painted in brownish red, the women being lighter in tint than the men; natives of other lands than Egypt are painted yellow or black; cattle are brown, grey-spotted, or white.

"The architecture of the Egyptians," says Owen Jones, "is thoroughly polychromatic: they painted everything." Colour, like form, in Egypt was used conventionally. It is supposed

that the elaborate lotus-headed or palm-leaved capitals originated in the custom of decorating the early Atlantean or Egyptian temple pillars with real flowers and leaves ; these were afterwards copied into stone and painted into a conventional imitation of the original plants.

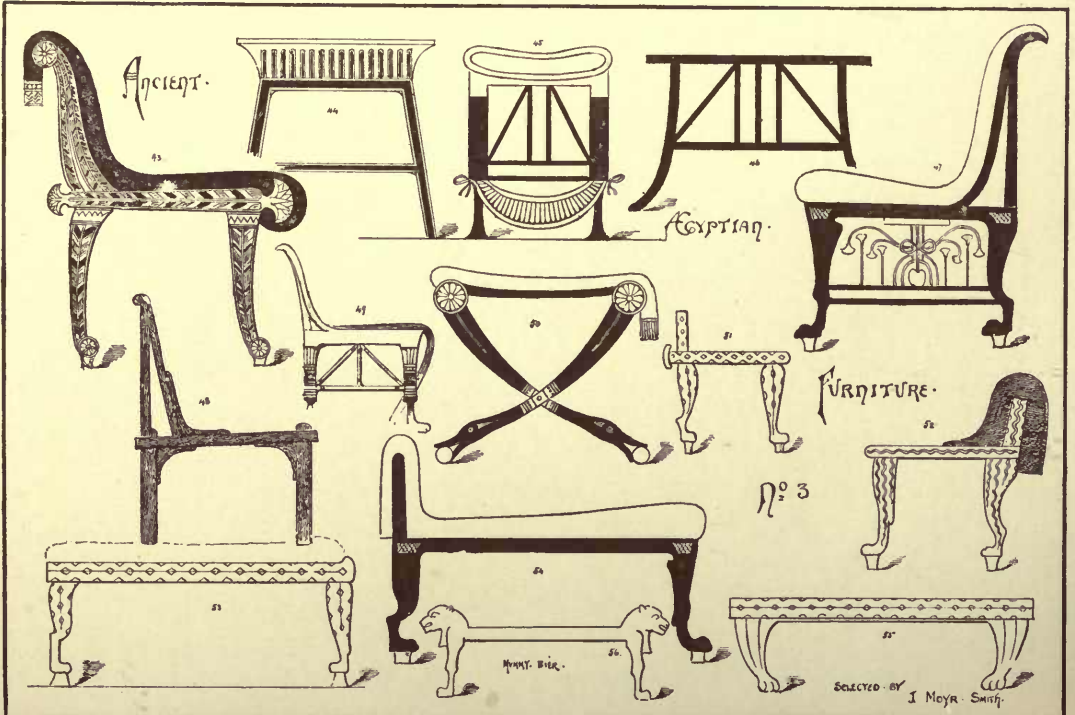
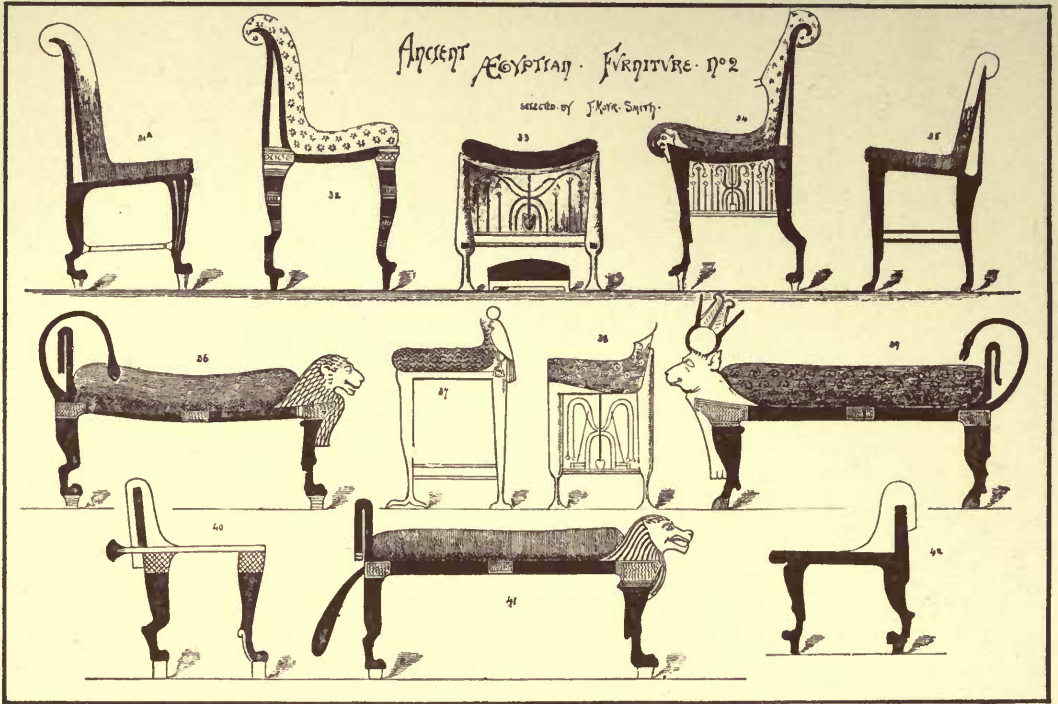
In the lotus the outer leaves are painted dark green, the inner leaves a lighter green, while the purple and yellow tones of the inner flower are represented by red leaves floating in a field of yellow, which gives the effect of the glowing bloom of the original.

The outer leaves of the lotus which were painted green in the Ptolemaic, Macedonian, or late period, were painted blue in early times. Red, blue and yellow, and black and white, were the early colours ; green, purple, and brown came into use later.

Gold was used for gilding, and books of gold leaf have been discovered in some of the tombs. The obelisk of Hatasu was gilded on all four faces. The bronze plates of the temple doors were often gilded, and so were the winged-globe decorations.

The British Museum contains, besides painted sculpture or bas-reliefs, examples of the flat wall paintings of the Egyptians ; one shows an entertainment. This is divided into two compartments, one over the other ; the ladies and gentlemen are seated on chairs and hold lotuses in their hands, while slaves are offering them wine-cups. At the left-hand side are a couple of sideboards, on which are displayed vases, plates, baskets, birds, fruits, and flowers. Other pictures represent droves of cattle which are brought as tribute ; another shows an Egyptian with his lady engaged in taking birds. He stands in a canoe with a boomerang in his hand ; from the lotus and reed plants growing around, the sport is seen to be taking place on one of the fens. Another design represents a fishpond and garden, which is merely a geometrical plan with the trees arranged conventionally around it.

PLATE III.



SPECIMENS OF ANCIENT EGYPTIAN FURNITURE.

The ceiling decoration was subordinated to the construction, and its plan was in many instances determined by the lintels and by the size of the flat stones that formed the ceiling proper. Some of these were very large; thus Diodorus tells us that the ceiling of the tomb of Osymandias was of one stone; it was powdered with stars on a blue ground.

Some ceilings were decorated with coloured bas-reliefs, which with the usual appropriate symbolism of Egypt, bore some reference to the vault of heaven. At Denderah was the famous zodiac, which formed the ceiling of part of that temple. Hieroglyphies, conventional ornaments or decorations founded on the forms in the vegetable kingdom, vividly coloured, were also used.

In the great hall of Karnac, which is lighted by a direct clerestory, the pillars from base to top of capital are sculptured and painted in vivid colours. The Egyptians seem to have cared little for exterior effect, while they lavished on the interiors of their temples forests of sculptured and painted columns, and covered all their wall and ceiling spaces with symbolical paintings.

Those who look casually at Egyptian art may be inclined to think it monotonous, but study discloses an immense variety in the constructional as well as in the decorative forms. The architectural style ranges from the simplicity of the Doric-like capitals of Beni-Hassan and of the southern temple of Karnac, through the exceeding varied phases of those of the great temple at Karnac, those of Kom-Omba, of Philæ, of Edfou, and many others, down to the more lax Ptolemaic period of Denderah. That this variety was not confined to their architectural forms, but ran through all their domestic furniture, may be gathered from the specimens delineated on Plates II. and III.



"Epic Poetry." Decorative Painting on gold ground, done by J. M. S., at the Sanatorium, Virginia Water.

CHAPTER V.

GREEK DECORATION.



EARLY examples among the recent discoveries at Tiryns, or Tirynthos, disclose a sculptured ceiling with patera border and a filling of scroll-work, made by repetitions of a form resembling the letter S linked into each other and carried all over the field; the space between the scrolls being filled with what seems to be a modification of the lotus pattern. A pattern similar to this occurs in Egyptian and in Danish ornament. The precision and elegance of this ornamentation contrast markedly with the wall paintings

of another part of the palace where the forms are the rudest possible, and are indeed greatly inferior to Mexican and Peruvian, or to what we call "savage" ornament.

It is not safe to assume because it is superior in design and finished execution that this work is later than the ruder forms discovered around it. The contrary is just as likely to be the case, for the decorative arts had their rise and decadence more than once. Like some series of coins, ornament occasionally shows marks of gradual degeneration, and the ruder works are not, as usually supposed, the earlier, but are indeed later than those of a more artistic character.

This carved ceiling of Tirynthos, like some of the work discovered at Mycenæ, may mark a phase of ornament during a high tide of Pelasgian or Germanic civilisation, and the ruder forms discovered beside it may be the first attempts of the early Dorians who superseded the Pelasgoi in the Peloponnesus.

Some of these rude Tirynthian designs have little resemblance to later Greek work, but show a strong family likeness to Runic or the ruder forms of Celtic, such as have been discovered in some parts of Scandinavia. Among the forms, however, is a kind of guilloche or curled wave pattern, which was afterwards refined and used in late Greek art. The figures show various degrees of archaism: in one vase painting the men and horses are shown by very conventional forms which bear but slight resemblance to their subjects; in another example, however, representing a man dancing on a bull, the work is decidedly a vigorous though rude imitation of nature. In the early Tirynthian wall decorations five colours are used: white and black, and red, blue, and yellow. The colours are not mixed to form intermediate shades or secondary colours.

Greek ornament, unlike the Egyptian, shows very little symbolism; the Greeks evidently preferred sculptured or painted figures for the purpose of indicating their thoughts in this respect.

The earliest decorations of the Greeks are, in many instances, identical in form with Danish, Norse, and Celtic designs, while they show the same colours as early Egyptian ornament. Later work shows the following combinations: chocolate and black; buff and black; buff, brown, and black; buff, brown, black, and white; reddish brown and black; black and white; blue, red, and gold; green, red, and blue; buff or stone-colour ground with blue or red ornament.

The wall decorations of the second Greek period may have been similar in style and colour to those of their pottery work, the ground of which was the natural colour of the clay, and the decoration in dark brown or black; these early designs are usually silhouettes, and represent animals, birds, and early types of distinctively Greek ornament, such as scale-work, key, wave, zigzag, rosette, and similar patterns. In the rather later work there is a more careful outline; figures are introduced, and the ground colour is black and glossy, while the figures are in buff, red, and white. Many clay images found in Greek tombs show traces of bright primary colours and gold.

Besides colours laid on the walls, the early Greeks had, as we have seen, elaborate metal decoration. (*Metal in Decoration*, p. 7.) Ivory and amber were also used as materials for producing rich decorative effects.

Of the palace of Menelaus at Sparta, Homer tells us of the dazzling roofs "resplendent as the blaze of summer noon or the pale radiance of the midnight moon." Inside, vases of gold and silver are seen, and "above, beneath, around the palace shines the sunless treasures of exhausted mines;" the roof or ceiling is inlaid with the spoils of elephants (that is ivory), and enriched with studs of shining amber.

As the Greeks had abundance of splendid embroidery, this also formed part of the decoration of the rooms as well as of the dresses of the men and women. In many cases this embroidery was either enriched with threads of gold or had thin gold

plates in the forms of stamped or engraved pateræ attached to it.

It is to the later Greeks that Europe owes the science of proportions, delicacy of detail, and perfection of execution. The germs of many or of most of their architectural and ornamental forms are found in other lands; thus Beni-Hassan and the southern temple at Karnac supply the prototype of the Doric order; Asia the volutes of the Ionic; Philæ and Kom-Omba give the idea of the two kinds of Corinthian used in the Temple of the Winds and the monument of Lysicrates. To Assyria the Greeks owe their honeysuckle and many other of their ornamental forms; to Egypt the pateræ, spirals, diapers, and meanders.

In later work the Greeks boldly stained and gilded and painted the marble walls, pillars, and beams of the temples, covering the flat portions, such as soffits, with delicate patterns in primary colours and gold, the favourite ground colour being blue.

But the principal decorations after a time were pictorial representations which were either painted on panels affixed to the wall or done direct on the marble or plaster. One of the earliest mentioned of these wall decorations is a battle piece painted by Bularchus about 716 B.C. Candaules paid for it its weight in gold, or as much gold as would cover it.

In the Heraion of Samos was a picture representing the passage of Darius across the Bosphorus. It was dedicated to Hera by Mandrocles, the architect or engineer who built the bridge of boats.

One of the famous decorative works of Magna Græcia was a magnificent purple shawl or pallium, which probably corresponded, in the use made of it, with the mediæval tapestries. It was embroidered with the representation of gods, men, and cities, the cities being allegorically shown as human forms. Above was the city of Susa, and below were figures of the

Persians; in the middle were the gods of Olympus—Zeus, Hera, Themis, Athena, Apollo, and Aphrodite. This work was so highly valued, that it was sold about 400 B.C. for £29,000 sterling.

Among the famous early painters or decorators and artists in monochrome were Philocles of Egypt; Cleanthes, Ardicces, and Cleophantes of Corinth; Telephanes of Sicily; Hygiemon, Dinias, Charmadas and Eumaras. Cimon of Cleonæ is said to be the first who took oblique views of the figure and gave natural folds to draperies. Sicily and Corinth were famous for vase and furniture painting, and Ægina was also well advanced in the decorative arts. The fame of Athens in this respect was not remarkable till the coming of Polygnotus from Thasos about 463 B.C. Before his time paintings were used for decorating furniture and architecture and for the emblems used in religious mysteries; but he developed the resources of the art and executed some very celebrated wall-decorations in the Poicilê or variegated gallery of the Ceramicus at Athens. He is said to have excelled in idealising his subjects. He executed two important decorative pictures for the Leschê, or public place of entertainment attached to the temple at Delphi. Pausanius says that one side was occupied by a picture of the Greeks at the destruction of Ilium. On the other was represented the visit of Odysseus to Hades. These were called the *Iliad* and *Odyssey* of Polygnotus. Each composition was arranged in rows one above the other after the manner of the Egyptian painting referred to on page 20, or as if various parts of the frieze of the Parthenon were placed over each other instead of being in a continuous row. Each group was thence a distinct picture, and each figure would naturally be studied for its decorative effect individually, as well as for its forming part of a harmonious whole.

It is not improbable that a rough copy, or at least a reminiscence, of one of the works of Polygnotus occurs in one of the

vases in the Naples Museum. The subject is the taking of Troy, with Aïas seizing Cassandra, who is at the feet of the statue of Athena called the Palladia. But this must be very inferior to the original work, for Polygnotus, who painted the figure of Laodicê from his sweetheart Elpinicê, threw a fine expression into the countenance, and showed the form of the limbs through the drapery. This last effect is indicated, in a way, in the vase painting, as may be seen in the figure of Laodicê, who threatens with a club the kneeling warrior.

Other distinguished decorative figure artists who were contemporaries of Polygnotus were Micon of Athens, Panæus the nephew of Phidias, and Dionysius of Colophon.

Panæus painted the decorations of the throne of the Olympian Zeus of Phidias, and of the wall round the throne of the statue. The subjects were Atlas supporting heaven and earth, with Heracles beside him; Theseus and Pirithous; Græcia and Salamis as allegorical figures; Heracles and the Nemæan lion; Cassandra and Aïas, and other subjects taken from Greek history and tradition.

Apollodorus introduced light and shade; Zeuxis introduced a grand style of form, and decorated the palace of Pella, for which he was paid £1,600, which was a small sum compared with the prices obtained by painters some years later. Parrhasius is said to have combined in some of his works the invention and expression of Polygnotus, the design of Zeuxis, and the effect of Apollodorus. One of his pictures was valued at £8,500.

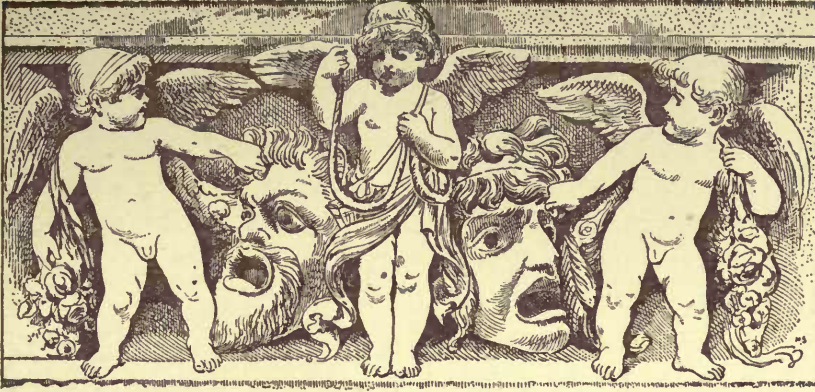
Timanthes, Eupompus, and Aglaophon were also distinguished painters of the period.

The painters of the Alexandrian period were Pamphilus, Apelles, Melanthius, Protogenes, Nicomachus, Aristides, Pausias, Nicias, Euphranor, Athenion, and Asclepiodorus. Most of these painters got very large prices for their work. Nicias was offered £14,000 for one of his pictures; he declined this amount, and presented the work to the city of Athens.

At this period not only were walls highly decorated, but statues were often tinted all over, but in most instances the marble representing the flesh was simply varnished, and the colouring was only applied to the eyes, eyebrows, lips, hair, the dress, and ornaments.



BATH ROOM PANEL. Sketched by J. M. S.



MASKS OF COMEDY AND TRAGEDY. A Carved Frieze, sketched by J. M. S.

CHAPTER VI.

ROMAN AND POMPEIAN DECORATION.



HERE are three periods of Roman painting. The first dates from the conquest of Greece till the time of Augustus, when the artists were usually Greeks. The second period extends from the time of Augustus to that of Diocletian, that is, from the beginning of the Christian era till the latter part of the third century.

The third reaches to the time of the removal of the seat of empire to Byzantium.

The decoration usually consisted of ornamental forms diversified by portraits, figures, and landscapes. Mosaic was used for the floors and sometimes for the walls. The ceilings were gilded, painted, and occasionally inlaid with ivory. The usual medium employed in painting was a species of distemper made of egg, gum, or glue, which when hard completely resists water. No decorative works which are painted entirely in the fresco have been discovered in Pompeii, though the plain parts of the walls were often done in tinted fresco. Another medium was

wax, which was prepared so as to work with water colour. In encaustic painting the wax colours were burnt in by going over the work with a hot iron.

The substances used to paint upon were stone, wood, clay, plaster, parchment, and canvas. The last was not used till the time of Nero, who had his portrait painted on a canvas 120 feet high.

The usual colours for grounds were red, inclining to orange, orange, blue, black, and white. Favourite combinations are yellow, green, and orange on black ground; orange, blue, green, and red on white ground; golden yellow in shades, on red ground; yellow in shades on blue ground; blue and green on yellow ground; red, blue, green and brown on orange-buff ground.

The colours, which are supposed to be similar to those used by the Greeks, are almost exclusively minerals; the slimy matter of the purple snail, however, was used, mixed with chalk, and a vegetable charcoal formed the black.

By the kindness of Messrs. Chatto and Windus, the publishers of Rosengarten's "*Handbook of Architectural Styles*," we are enabled to give a very characteristic example of Pompeian interior wall decoration.

Though vaulted roofs were not used by the Greeks, they were common enough among the Romans. Many of these vaults were done in concrete and decorated with sunken panels to which bronze ornaments were attached; the great dome of the Pantheon was done in this manner.

Stucco made with marble powder and chalk was used by the Romans for the enrichments of cornices, walls, and ceilings. They made use, for the decoration of flat surfaces, of an elegant kind of ornament, graceful in line and only slightly raised above the surface of the flat ground into which it retired in parts, giving a very tender and delicate effect, which was afterwards imitated with great success by the architects and designers of the Italian Renaissance.

It was a series of these foliated and tinted enrichments, discovered in the baths of Titus, that supplied Raphael with the style of decoration he adopted in the loggias of the Vatican.

In ordinary Roman houses the chambers constituting the rooms, properly so called, were generally very small; the chief



POMPEIAN WALL PAINTING. From the Pantheon at Pompeii. (From Rosengarten's "Architectural Styles.")

apartment, called the *atrium*, was really a court partly roofed in, but open to the sky in the centre.

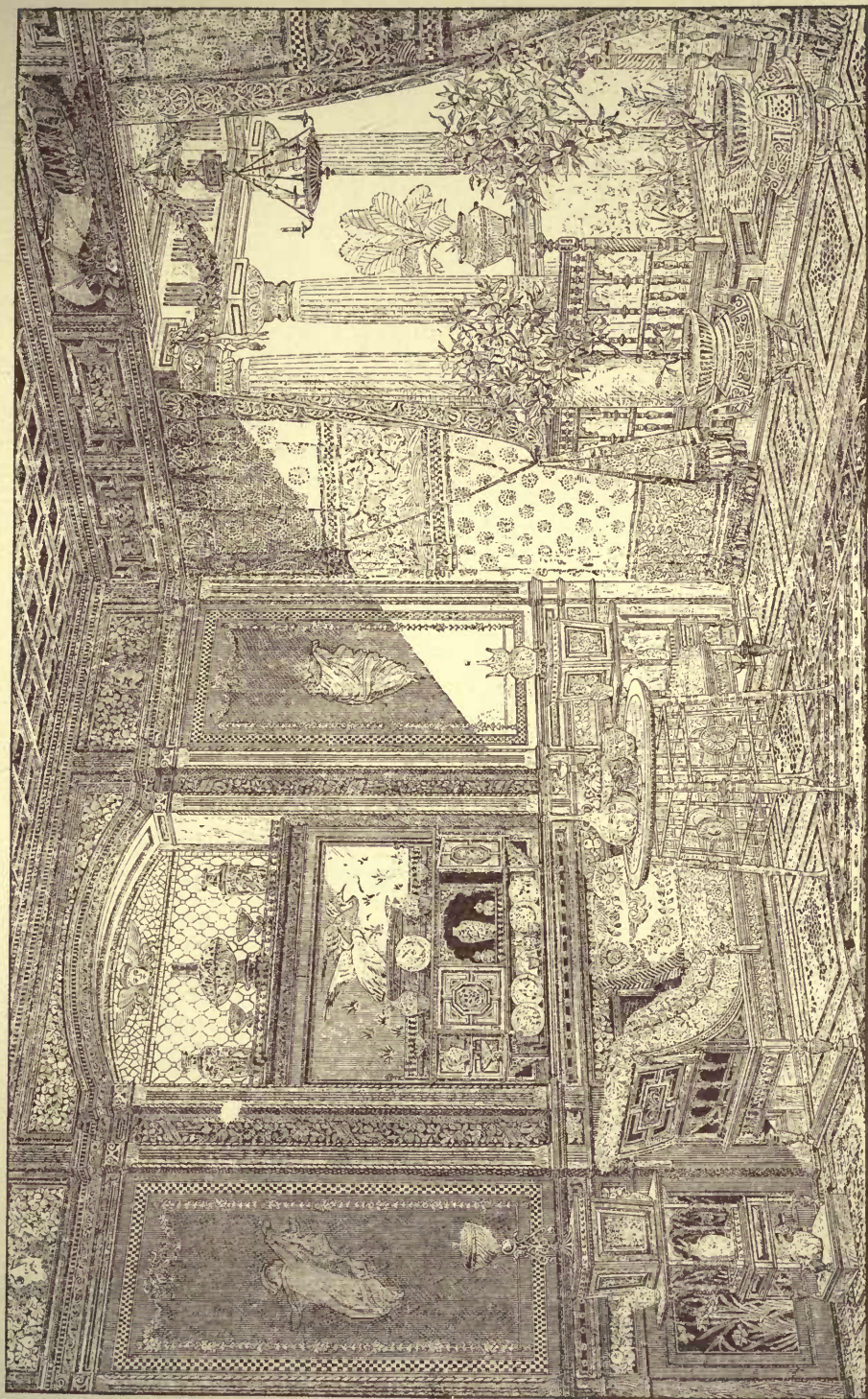
Most of the Pompeian houses have lost their ceilings, and we are only able to judge of their appearance by fragments and by the decorations on the walls, with which no doubt they would be in harmony. Of these Pompeian decorations, which furnish an

almost inexhaustible variety of graceful fantasies, a writer in the "Revue des Arts Decoratifs" says:—

"The products of the vegetable kingdom are mingled with representations of real or fabulous animals. The colours, mostly vivid, are never unsuitable; and the design, always elegant, seeks the decorative combinations most agreeable to the eye. The paintings of Pompeii offer in this respect an immense variety. Sometimes it is cattle or horses that run among foliated scroll-work, alternated with flowers of impossible dimensions. In others we see winged horses terminating in the stalks of plants or of large leaves; Psyches with butterfly wings appear amidst the foliage; goats or stags bound across the branches; lions, hippocamps, sphinxes, griffins, combine themselves with tragic or comic masks; dolphins carry little winged boys; sirens float on the water, mingling with peacocks and aquatic birds which play among the vine-leaves; fish of fantastic colour; insects posed on stalks quaintly encircled by convolvulus; figures seated on the calix of flowers; female dancers enwreathed by gracefully framed panels; cameos suspended by ribbons amidst architecture of variegated colour, give to these decorations the aspect of an imaginary world created for the pleasure of the eye, where nothing is logical, where nothing is possible, but where all is charming."

Though showing in parts distinct traces of modern English design, the Morning Room and Conservatory, by H. W. Batley (Plate IV.), is a very successful revival of a Roman interior in the days when mosaic, ivory inlay, ebony, cedar, and other woods, gold, silver, and bronze, richly embroidered tapestries, and elaborate paintings formed the leading decorative materials.

PLATE IV.



MORNING ROOM AND CONSERVATORY. Neo-Roman Style. By H. W. Batley.



ORNAMENT IN BYZANTINE STYLE. Sketched by J. M. S.

CHAPTER VII.

CLASSIC, BYZANTINE, GOTHIC, AND RENAISSANCE.

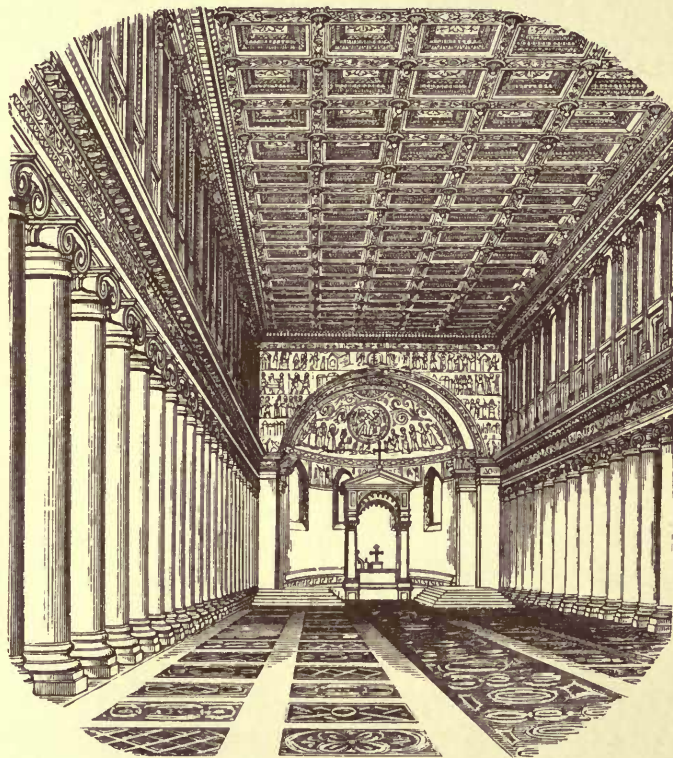


THE introduction of Christianity brought a new style of architecture and decoration. It grew from the ancient styles, and was indeed at first only a modification of classical work, the pillars of the pagan temples being used in many instances to decorate the Christian basilicas and churches.

Though in some respects modernised, Sta. Maria Maggiore at Rome is perhaps the finest example of this early union of the art of old pagan Rome with the forms of Christian architecture and decoration. For the beautiful view of this church we are again indebted to the obliging kindness of Mr. John Murray, the publisher of Fergusson's "Handbook of Architecture," to which splendid work it forms one of the many admirable illustrations. With the removal of the seat of the empire to Byzantium came new elements to

modify the old forms, and thus by a variety of causes the Byzantine, Romanesque, and Lombardic styles were evolved.

The use of domes and cupolas in Byzantine art and the introduction of Christian emblems naturally led to changes in the methods of decoration. The effigies of the saints, done in



STA. MARIA MAGGIORE. (From Fergusson's "Handbook of Architecture," by permission of Mr. John Murray.)

mosaic on gold grounds, took the place of the light arabesques which had decorated the pagan buildings. The new style was fully as rich as the old, but there was more than a touch of crudeness in its design and of barbarism in the lavish splendour of its gold and gem-spangled costumes and decorations.

From the east, west, north, and south came to Byzantium

the elements of the new forms of design. The hardy Væring or Viking, who formed one of the famous Varangian Guard, brought with him from Scandinavia, from Scotland, or from England his Runic, Celtic, or Anglo-Saxon ornaments. From Ascalon, from Antioch, from Bagdad, came the treasures of the East, and the spoils of Arabia and the South came to modify and change the design which had been imported from the West.

Though the Byzantine style exerted a decided influence on the decorative work of Western Europe, it was modified rather than imitated by the architects and ornamentists of Italy and France; still we find in St. Vital's at Ravenna, and St. Mark's at Venice, a very complete adoption of the semi-Arabic, semi-Roman style that had become fashionable in Byzantium. Generally, however, in Western Europe the cupola style of construction, with its accompanying method of decoration, was superseded by the square or oblong vault; and though painting was used for walls and ceilings, sculpture or carving played a still more important part in the decoration of the ecclesiastical interiors.

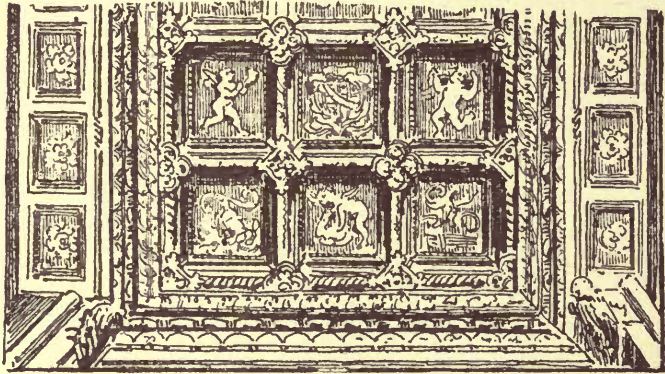
Beginning with the simple semicircular Saxon vaults, and passing through a varied series of groined, ribbed, and richly bossed arches, mediæval decoration reached its culmination in the pendulated style of vaulted ceiling, of which Henry VII.'s Chapel is so beautiful an example.

England is peculiarly rich in specimens of the various periods of stone decoration. The Norman period is illustrated by the chapel of Newcastle Castle and the early portion of Durham Cathedral. Temple Church shows a favourable example of the Early Pointed: the Chapter-house of Salisbury Cathedral, of which the roof is supported by a single central pillar, from which the vaults branch out towards the walls, gives a very picturesque and refined example of a later period. Still later are the roofs of the choir at Oxford, of the Beauchamp and Chantrey Chapels

at Warwick, of the cloister at Gloucester, St. George's Chapel, Windsor, and Henry VII.'s Chapel at Westminster.

In many of these buildings the decoration of the walls is somewhat meagre, the builders seeming to rely on the stained-glass windows rather than on carved work for rich effect. In others, however, the walls are elaborately panelled, and thus the richness of the roof is continued to the floor, which is usually decorated with tiles of excellent colour and refined and spirited drawing.

In other buildings wooden roofs are used instead of stone



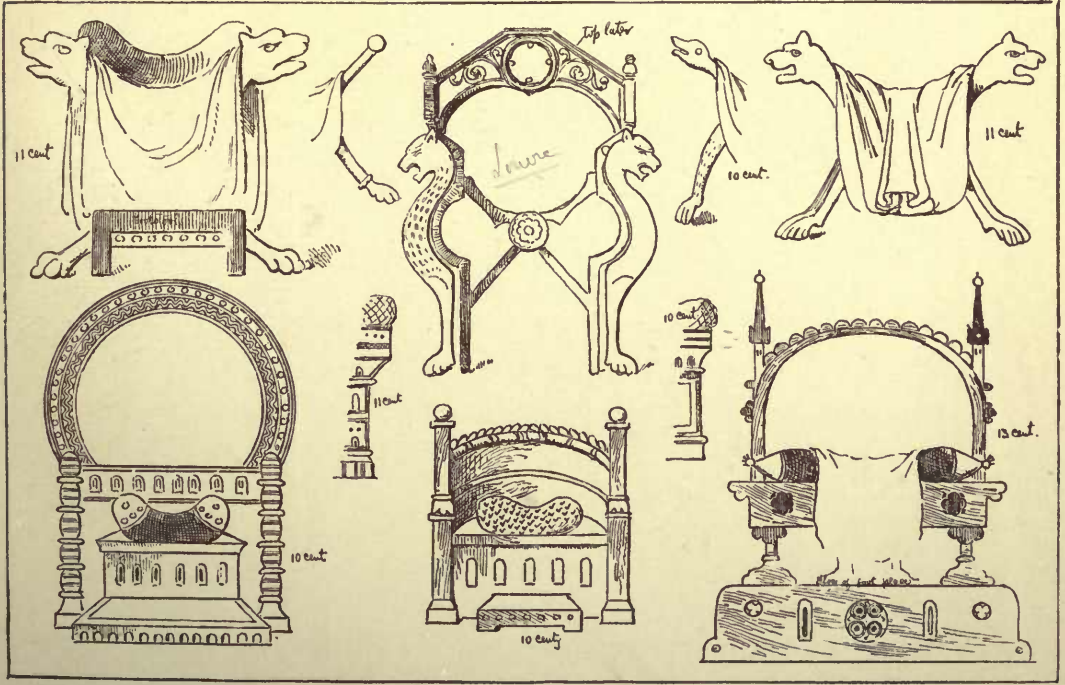
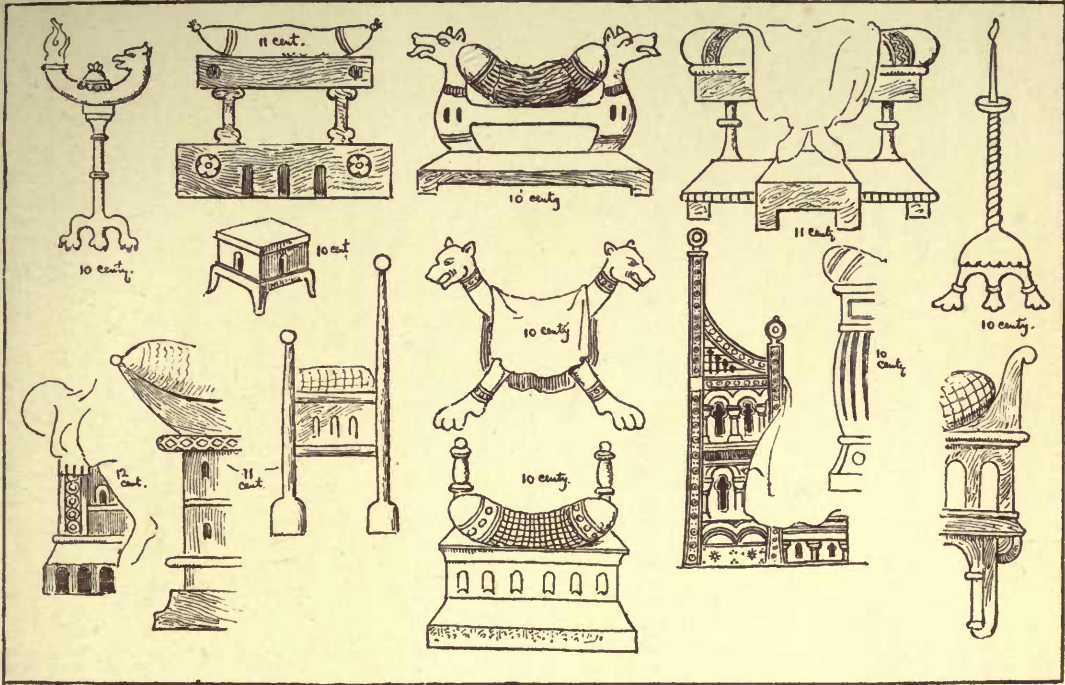
CEILING IN SCULPTURED STONE (1518). (From the Chapel of the Maison des Lallemand, at Bourges.)

vaults. Of these, fine examples are to be found at Westminster Hall, Wolsey's Hall at Hampton Court, St. George's Hall, Windsor, Christchurch Hall, Oxford, Middle Temple Hall and Gray's Inn Hall, London.

The style of furniture in use from the tenth to the thirteenth century is shown in the examples given in Plate V. Most of these are taken from ancient manuscripts, but the bronze chair of Dagobert, shown in the middle of the lower compartment, is still in existence, and has a place among the antiquities of the Louvre.

Side by side with these specimens of the vaulted or pointed

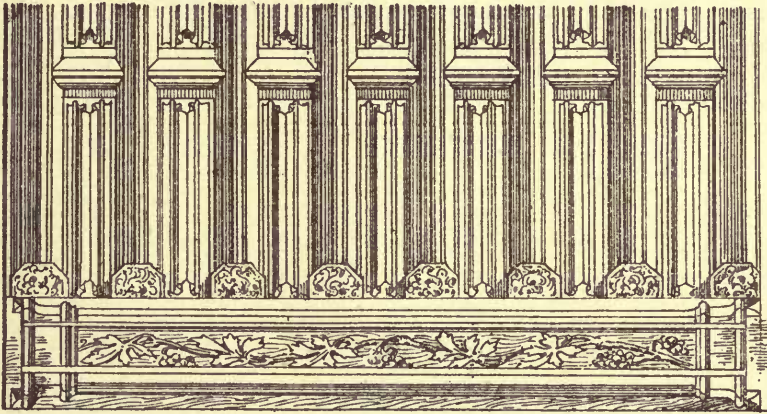
PLATE V.



FURNITURE FROM TENTH TO THIRTEENTH CENTURY.

style of design, were flat panelled ceilings of wood in which the moulded beams were boldly shown; sometimes the panels between the beams filled with carved or painted designs, occasionally these were carved, painted, and gilded as well.

The walls of such rooms were hung with tapestry more or less rich and ornate according to the wealth and taste of the owner. Each period of design would of course, to a certain extent, possess its own style, though the more expensive sorts of tapestry were imported from abroad, and would not always partake of the characteristics of the home style of design.



DECORATION OF A CEILING. Showing the beams and joists. Sixteenth century.

But in ordinary wall coverings, the Saxon embroidered or wove his fanciful borders with elaborate interlacings, and filled the field of his tapestry with check or diaper, or with grotesque animals. The Norman ornaments which appear in carvings, such as zigzag, billet, dog's-tooth, bird's-beak, grotesque heads, and intertwining dragons, would be applied equally to the embroidered or woven wall decoration.

Of rather later decorations we have examples in ancient illuminated manuscripts, while the Bayeux tapestry presents us with a specimen of the wall decoration of the early Normans.

The Bayeux tapestry fulfils the same purpose as the

sculptural decorations of Assyria: it is a pictorial history of great events. It was probably intended for a dado-band, or frieze to tapestry-covered walls. It is about two hundred and fourteen feet in length, so that it could go all round a hall seventy feet long by thirty-seven feet in breadth.

It gives us, in a conventional way, views of the houses of the Saxons and Normans. In the illustration on this page is shown a sketch of the house of a Norman noble, and on page 39 is delineated an Anglo-Saxon interior of the period.

This kind of storied tapestry was long a favourite decoration



HAROLD AT THE COURT OF THE COUNT OF PONTIEU. (From the Bayeux Tapestry.)

in the halls and pavilions of the kings and nobles; that some cheaper kinds of hangings were in use among humbler folk down to the sixteenth and seventeenth centuries is shown by a tale of the time of Francis I. of France, in which the wall hangings in the chamber of a muleteer's wife are referred to as a thing of course.

The later styles were lavishly supplied with magnificent and appropriate wall decorations from Byzantium, India, Italy, Sicily, Spain, Germany, and Flanders.

Many of these wall hangings, besides being exquisite speci-

mens of ornamental design, were magnificent from the richness of the colours, the beauty of the material, and the glowing splendour of the gold which formed part of the design.

From the twelfth to the seventeenth centuries, rich materials, ranging from damask and silk to figured velvet, adorned the walls of the ornamental interiors of the houses of the great.

The use of figures or pictorial representations as a means of decorating hangings for apartments was sometimes carried to great perfection. The monks were the early weavers, and their



INTERVIEW WITH KING EDWARD ON HAROLD'S RETURN FROM NORMANDY.
(From the Bayeux Tapestry.)

work was at first used for church decoration, but the noble châtelaines of neighbouring castles soon found means to possess specimens of these rich pictorial hangings, and not content with subjects drawn from the Old and New Testament, demanded scenes borrowed from the epics of chivalry or the alluring fables of pagan antiquity.

These monastic factories lost their importance in proportion as lay factories were established, and as those of Flanders and Artois came again into the possession of that renown which they had won in the day of Rome's power. Specimens of these

Flemish and Artesian tapestries, woven during the Middle Ages, may be seen at St. Mary's Hall, Coventry, at Wolsey's Hall, Hampton Court, and in the South Kensington Museum.

Charles I. of England established a manufactory at Mortlake, and the Gobelins of France have long been famed all over the world. Within the last few years a tapestry-weaving work has been established at Windsor, which has produced some excellent specimens.

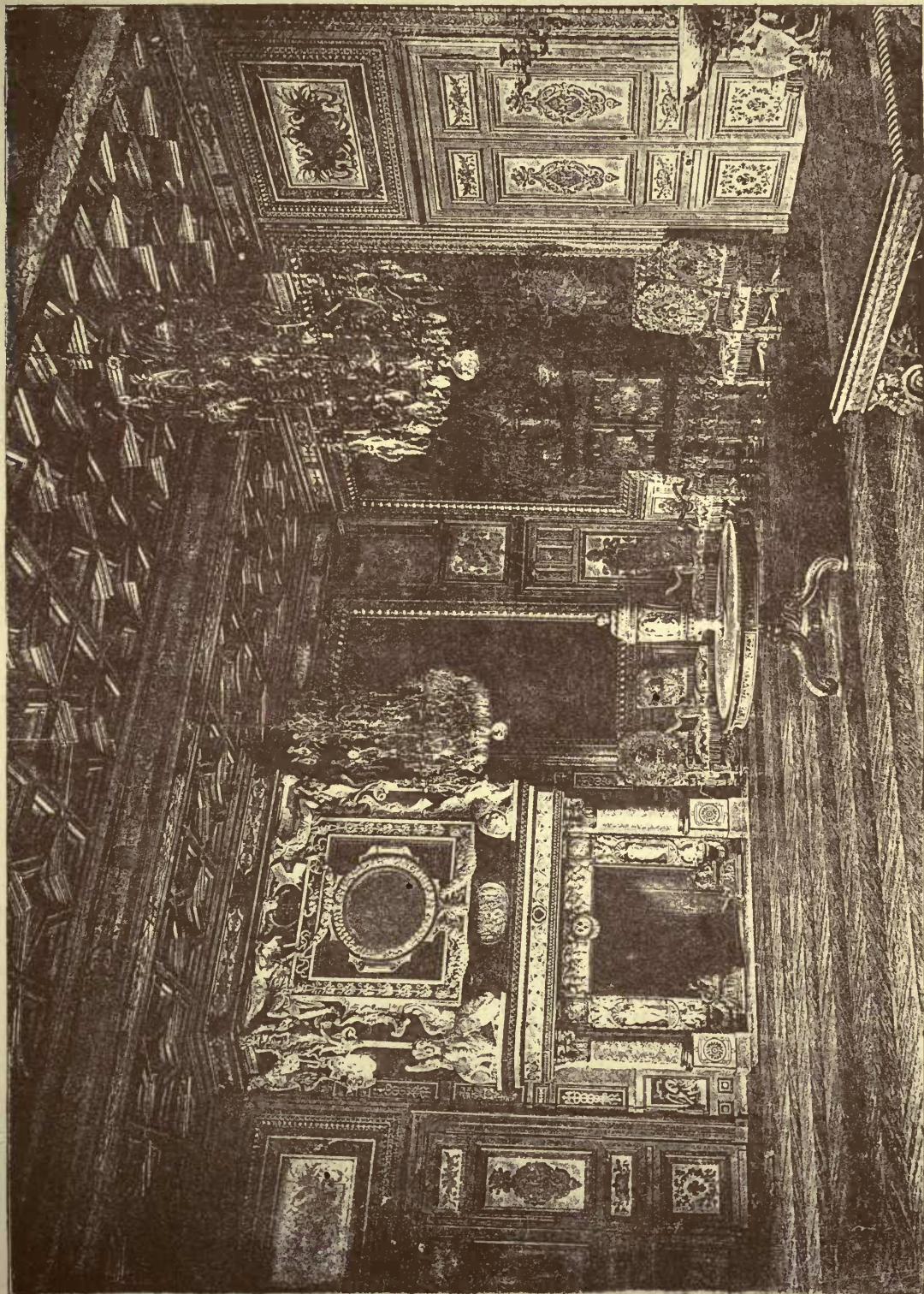
In early times the tapestries descended to the floors, but later a panelled dado of wood usually filled the lower third or



CHARLES V. TAKING THE OATH ON HIS ENTRY INTO ANTWERP. Forming part of the decoration of the Salle de Leys, Hôtel de Ville, Antwerp.

fourth part of the walls' height ; above this was displayed the beautiful pictorial fabrics from the looms of Arras, Aubusson, or Gobelins. Sometimes the tapestries were framed as pictures as shown in Plates VI. and VII.

In the Hôtel de Ville of Antwerp, Baron Leys has adopted this dado treatment for the decoration of the *salle* which bears his name, with this difference, however, that the subjects, which relate to the ancient history of the city, are painted, and not woven, though the style adopted in the painting is in some respects an imitation of the style of mediæval tapestries.



ROOM IN THE PALACE OF FONTAINEBLEAU. Showing tapestry-covered walls.

Another good example of this treatment, which has become not uncommon in decoration, is shown in the *Salle de Mariages* of the *Hôtel de Ville*, Brussels. (See Illustration, page 181.)

While one branch of art in England followed the development of the Gothic or Pointed style, another went to modify or familiarise the Classic.

The Renaissance which sprang up in Italy spread in course of time over France, Spain, and Germany, and reaching England, proceeded to work some curious transformations on the prevailing style. By alliance with the Tudor or domestic phase of the Gothic of the period, it begot the style called Elizabethan. Ridding itself by degrees of the Gothic element and approaching more nearly to the Classic, the national style passed through the phases of Jacobean and Carolian towards the style of Queen Anne.

This branch of English decoration gave us such interiors as those of the Bodleian Library at Oxford, Haddon Hall, the Merchant Taylors' and Leathersellers' Halls, Barber-Surgeons' Court-room, Whitehall Chapel, and those of many baronial halls in England and Scotland.

In France the classic revival, or Renaissance, produced the fine interiors of Fontainebleau, of which the *Salle du Trône* (Plate VI.), the bedchamber of Pope Pius VII. (Plate VII.), and the other apartment illustrated on Plate VI., are good examples. They show besides the fluctuations of the style from the time of Francis I. to that of Louis XV.

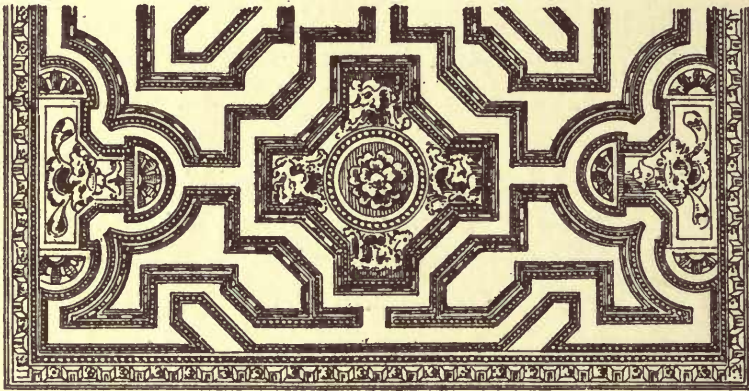
The *Salle des Fêtes* of the same building has ten deeply set and arched window openings, five being on each side of the apartment. The spaces above and between the window arches are richly ornamented with allegorical figures and shields. The sides and arched soffit of the windows are adorned with nude classical subjects framed in carved mouldings. A high dado, panelled and carved, goes all round the room. The ceiling is flat, but is ornamented with three rows of deeply sunk octa-

gonal panels, richly moulded, carved, and embellished with gilded and silvered ornaments.

The old portion of the Louvre and the Tuileries, with the châteaux of Chambord, Ecouen, and Anet present us with other excellent examples of early French Renaissance, which had able exponents in Delorme, Lescot, Jean Goujon, Cousin, and others.

A French writer, whose work I translate and condense, gives the following account of Renaissance painted decoration :—

“ Though Renaissance was supposed to be a return to the artistic methods of antiquity, the style was nevertheless marked



DECORATION OF A CEILING IN GEOMETRICAL COMPARTMENTS.
Italy, Sixteenth Century.

by a great deal of originality. The admiration of ancient work was tempered to the requirements of modern existence, and thus a new style was evolved.

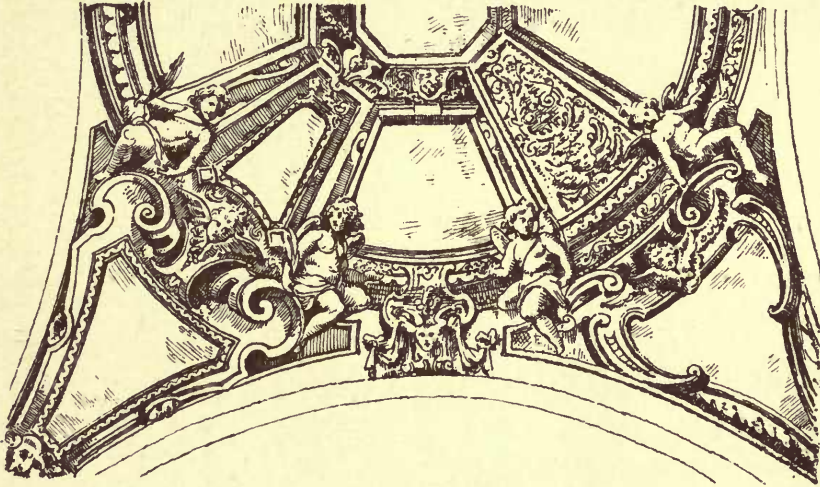
“ The arabesques, grotesques, and other decorations of the Roman school were to a great extent founded on ornamental forms discovered in the ruins of Puzzeola, at Baïe, and at the baths of Titus at Rome ; these transformed the decorative style during the first part of the sixteenth century. The ornament used is really a curious mixture of such incongruous materials as statues, satyrs, masks, Cupids, animals, monsters, little temples, plants, flowers, candelabra, lamps, armour, thunderbolts, trellis-work,



BEDROOM OF POPE PIUS VII. AT FONTAINEBLEAU.

chariots, aviaries, and other objects, mingled with scroll-work, hanging draperies, festoons, and other purely ornamental forms.

“Raphael and his pupils made great use of these in the decorations executed for the reigning pope. After the sack of Rome, these painters were dispersed over Italy, and carried with them their nascent style. Giovanni d’ Udine had carried out Raphael’s designs, and was quite master of his decorative style. The same may be said of Julio Romano, who, however, always



PART OF A CEILING. Designed by Bernardino Poccetti.

gave more importance to figures than to ornamental forms in his decorations. Other decorative artists of the period were Baldassare Peruzzi, and Bernardino Poccetti. Baldassare was both painter and architect, and contributed a good deal to the establishing of the newly revived style. He was to some extent the originator of that perspective style of painting ceilings in which architectural forms are represented in perspective exactly as they might appear when viewed from a standpoint on the floor of the apartment; but he was above all an excellent designer of grotesques or arabesques.

“Bernardino worked at first with Vasari, and is mentioned as

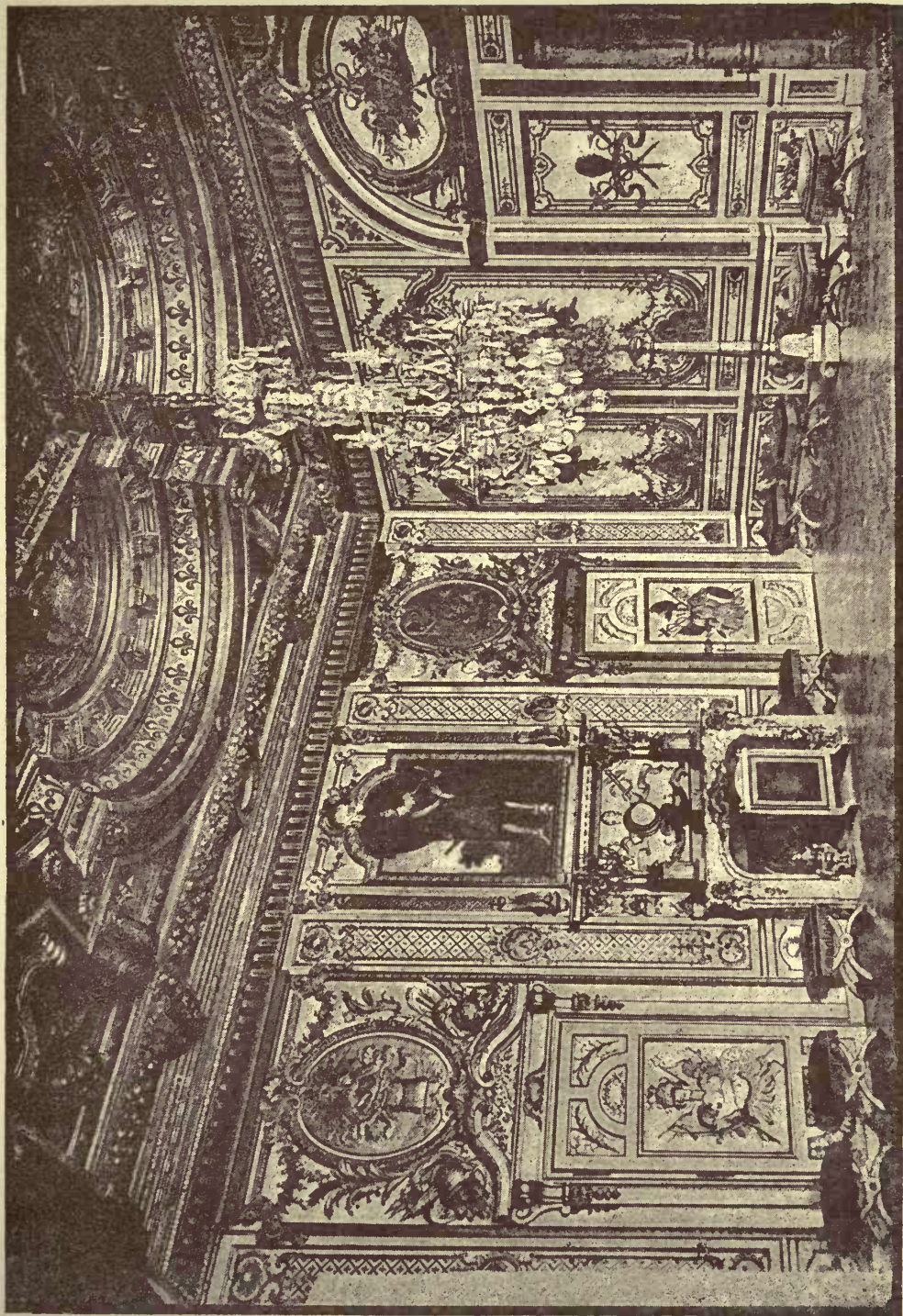
a painter of grotesques and of façades. He studied the works of Raphael, and of Michelangelo at Rome, and was able to unite a grand style of figures with excellent decorative conceptions. His figures, whether in relief or painted, have a larger grandeur and nobler simplicity than pertains to the ordinary designer of arabesques.

“The general tendency of the Roman school of decoration was towards a delicate style of ornamentation, inspired by the antique, in which was mingled elegant figures with historic or mythologic subjects, which were always divided into compartments or framed as medallions.

“The Florentine school and the successors of Michelangelo not only abandoned this ancient architectonic style of decoration, but they endeavoured to subordinate the ornamental and constructional parts of their ceilings to their historical compositions, and replace arabesques by figures of grand form which are of capital importance in the general effect.

“In dividing his famous ceiling of the Sistine Chapel into compartments, each containing a painted composition, and not allowing himself to be tied by the architecture of the building, Michelangelo gave an example which could not fail to find many imitators. He was not the inventor of this system, for many of his illustrious predecessors had used it before him, but by giving it the consecration of his genius he was the cause of the ancient methods being entirely abandoned. His pupils and his imitators, among them Giorgio Vasari and Francesco Salviati, carried still farther this tendency. Vasari, whose literary work has rather eclipsed his artistic renown, was an important mover in the history of decoration. Like most of the masters of the time, he was both painter and architect, and had a profound knowledge of all that pertained to his art, and though he may often be reproached with hastiness and negligence, it cannot be denied that he had an astonishing fertility of invention.

“Not only did he direct the construction of vast edifices and



SALLE DU TRÔNE IN THE PALACE OF FONTAINEBLEAU. Walls, Louis Quinze Style; Ceiling of another period.

execute important historical compositions; he designed or modelled the stucco and gilded work, and the other internal ornaments. His high official position gave him, besides, considerable influence on all that was done around him; and if he was not, like Le Brun at Versailles afterwards, absolute master of the arts, he had numerous pupils and imitators, and his manner became preponderant in Italy during the second half of the sixteenth century.

“Unhappily Vasari wanted always a little personality. His talent, nearly all reminiscence, often associated unsuitable decorative elements drawn from different sources. We know that Vasari was a great admirer of Michelangelo, whose style he imitated in his great historical compositions, but the ornamentation which framed them in seemed rather meagre by the side of his powerful muscular figures. A striking example of this incongruity is seen in the ceiling of the Hall of Alexander de Medicis at the old palace of Florence.

“Francesco Salviati, who had been a schoolfellow of Vasari, and always remained his friend, shared the same principles. But with an imagination less fertile and less varied, he had more correctness in the design and unity of his style. This master, who was never a very great colourist, sought always to impart the Michelangelesque style to his composition; in this the figures play the important part, and ornament only appears as a secondary consideration.

“It is worth while noticing, in passing, that the tendency to exaggerated foreshortening in the ceiling decoration with which the school of Michelangelo has been reproached, had its origin, not with them at all, but later at Venice or Parma. It was also the great colourists of northern Italy who first abandoned the system of dividing into compartments, and covered all the ceiling with one subject, in which the composition, nearly always allegorical, lends itself marvellously to the skyey system of ceiling treatment of the figures.

“The manner of presenting the figures in ceilings, either in their full development as in ordinary pictures, or foreshortened as if they were really seen in the sky from below, has been the cause of controversy, and Renaissance painters of great talent have sustained one theory or the other. We call a ceiling *plafonnant* when the action developed by the painter is accounted for by taking place in the clouds above the head of the spectator. Of this we have a superb example in the ‘Jupiter fulminating at the Vices,’ that Paul Veronese painted for the ceiling of the chamber of the Council of Ten, at the ducal palace of Venice, and which is now in the Salon Carré of the Louvre, where it is hung as a picture.

“The allegory it presents is easily comprehended. Jupiter—that is to say, Invincible Force—personifies the power of the Council of Ten. Below him a winged *génie* holding a book on which are written the decisions of the Council, scourges the Vices,—Rebellion, Treason, Luxury, and Exaction, who precipitate themselves, all affrighted, into the air. The composition, in spite of its mythological treatment, was in perfect accord with the purpose of the hall which it was intended to decorate.

“In this picture, in which some figures seem to mount towards the heavens and others appear as if descending to the earth, the diversity of the movements prevents monotony. It is the same in the greater part of the ceilings of the Venetian school, in which the composition fills the centre. In some, such as those of which Carletto, the son of Paul Veronese, has left us such fine drawings, the allegorical figures and emblems are distributed so as to form a framework, which is often enriched with architectural adjuncts. These works have generally a very fine treatment, and the arrangement of the lines is always learnedly thought out.

“But there are also ceilings such as that which Correggio painted for the famous dome of Parma, where all the figures have an ascensional movement, as the subject represented is the ‘Assumption of the Virgin.’ In this picture Correggio has

pushed to its farthest limits the system of *plafonnement*, or ceiling figure foreshortening, in the perspective of the figures, seen in the sky as if from the earth.

“When this celebrated composition was uncovered, a churchwarden said gravely to the painter, who came to give the last touches to his work, ‘You have given us up there a fine dish of frogs.’ The saying was repeated, and the poor churchwarden was ridiculed by all the world, because it was conceded that Correggio in this work had done a *chef-d’œuvre*. But we need not conceal that much of the success of the painting is due to large and masterly distribution of its masses of light and shade; and if we look at an outline engraving we shall be struck by the monotony and confusion produced by these groups of angels who present the soles of their feet to the spectator, and show as they rise in the air very strange foreshortenings.

“Correggio has had great influence on monumental decoration, and the painters who have come after him often imitated the eccentric foreshortening of his ceiling figures, but without imparting to their works Correggio’s charm of colour and style, or showing his ability in distribution of effect. They have thus done not a little to discredit a style of decoration which is logical in principle, but which demands more taste and discretion than is possessed by the painters who often employ it.”

The idea, that it is logically correct to represent very much foreshortened figures drawn to suit a single point of view from below is, I think, a wrong one. It would be perhaps logical enough if the picture could only be seen from one point of view, and no other; but the moment we move a step from the point of view for which the foreshortened picture is arranged, it is distorted and offensive, because it does not agree with the new point of sight. The plane of the picture is changed in its relation to the eye as the head is bent back slightly or greatly. So that it is really more logical as well as more agreeable to the sight to paint

ceiling pictures as ordinary pictures are painted, that is, without excessive foreshortening.

By the same absence of logic, some artists think that decorative figure subjects which are placed high should have the point of sight far below the level of the base line of the picture, and that the foreshortening should be suitable to the eye of the spectator when standing in the room. But it is obvious that a point of sight which suits the eye of the spectator when he is distant twenty feet from the decorative picture, is all wrong when he comes to be ten feet from it, although the level of the eye remains the same; and the same result takes place if he moves ten feet to the right or left of the central point of sight imagined by the artist. This seems to teach that such decorative figure subjects should be treated geometrically—that is, as if the eye were on a level with each separate part. This was the method used on the frieze of the Parthenon, where no allowance whatever is made for the fact that these sculptured bas-reliefs were placed high above the eye.

The other mode is to paint as in an ordinary picture, with the point of sight well above the base line of the composition. This was the method adopted in the chief pictures of Pompeii, in Byzantine mosaics, in Giotto's "Obedience" at Assisi, and in decorative works by Fra Angelico, Fra Filippino Lippi, Masaccio, Botticelli, Ghirlandajo, Leonardo da Vinci, and many others.

In the frescoes of the Sistine Chapel, the figures of the prophets have the point of sight half way up the figure. In Raphael's "School of Athens," the point of sight will be found at the level of the topmost row of heads; and in each of his tapestry cartoons the point of sight is above the centre of the picture.

Andrea Mantegna seems to have been the originator of the low point of sight: in his "Triumphal Procession of Cæsar," the point of sight is at or under the base line. In many of his works, however, he used the geometrical method, and his figures

are subjected to the same rules as those that guide an architect in drawing a geometrical elevation.

Returning to English work, we note that in the reign of William and Mary the style of decoration showed some traces of Italian elegance, but the furniture of the period, though richly carved, is for the most part cumbrous and heavy. In the reigns of the earlier Georges an imitation of the French rococo predominated, though there are here and there instances of elegance and simplicity. The ordinary run of Georgian interiors is probably presented with reliable truthfulness in the pictures of Hogarth, and it cannot be said that they are attractive specimens of internal decoration, being for the most part dull and tasteless imitations of French and Italian work, lacking in many respects the spirit and elegance of the originals.

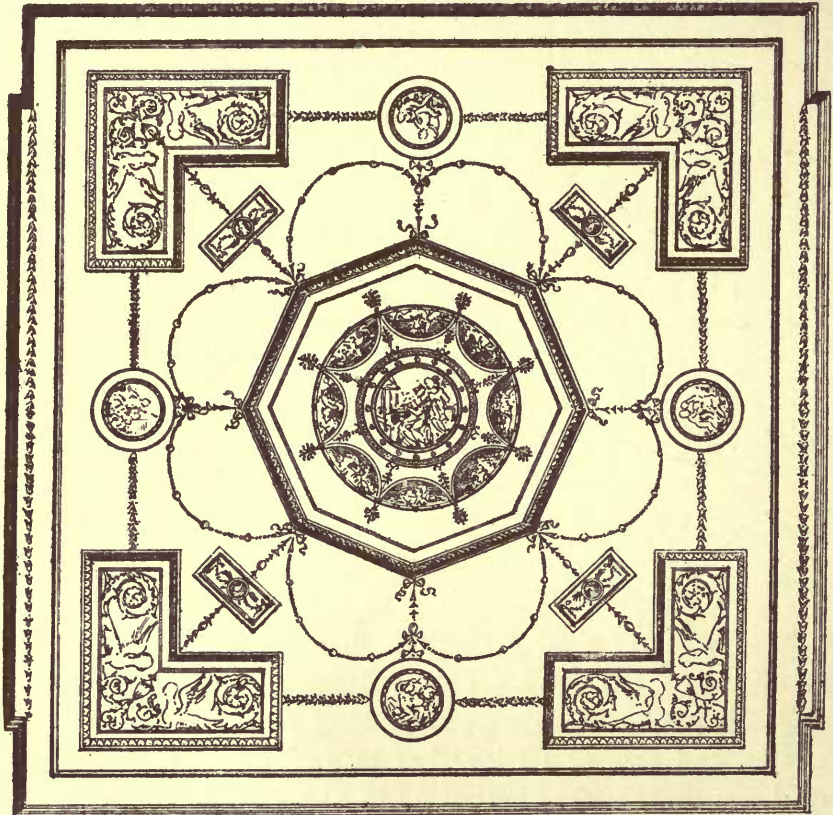
There were exceptions, however, to this rule of dulness, for the works by James Gibbs and Sir William Chambers showed that they had a fine sense of architectural proportion, and knew how to apply decoration judiciously. R. and J. Adam, whose style was more attenuated and effeminate, also evinced in many of their works a nice feeling for proportion and an appreciation of elegance in the disposition of their decorative lines.

The distinguishing blemishes of their style are the meagreness of some of their ornaments, their fondness for poor and thin festoons, and the too universal employment of the spread umbrella pattern as a decorative subject for filling circles, semi-circles, and quarter circles; but in such works as the ceiling of Lady Bute's dressing-room, in the harpsichord designed for the Empress of Russia, in some of their chimney-pieces, and in the ceiling designed for the Countess of Derby, they show considerable mastery of effect and a graceful style of design.

Stuart and Revett's delineation of Greek antiquities, of which the first volume was published in the year 1762, and the last in 1816, drew the attention of lovers of art to the beauty of detail

and the elegance of proportion shown in the Greek temples, and there was a strong classical revival.

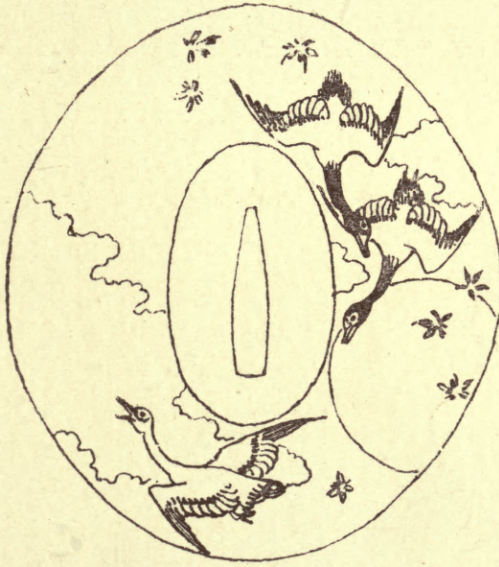
This was succeeded by an equally strong current in favour of Gothic, which was in a great measure due to the taste, energy, and perseverance of Augustine Welby Pugin. Within the last



CEILING OF THE COUNTESS OF DERBY'S DRESSING ROOM. By R. & J. Adam. 1777.

twenty years Gothic has been forsaken, and there has been a run on what passes by the name of Queen Anne, but for which any debased form of classic seems to be admissible. What are called Old English styles, such as Jacobean and Carolian, have also been received with favour in many quarters, but at the

present time the Italian and Flemish Renaissance styles seem to be in the ascendancy for dining-room and library decoration; while for drawing-rooms and boudoirs there is a tendency to indulge in imitations of the styles of Louis Quatorze, Louis Quinze, and Louis Seize.



JAPANESE DECORATION OF A SWORD-HILT.



OVER-DOOR DECORATION. Sketched by J. M. S.

CHAPTER VIII.

THE RISE OF THE MODERN STYLES OF DECORATION.



THE Great Exhibition of 1851, the erection of the courts at the Crystal Palace, the publication of the "Grammar of Ornament," did much to give vitality to the arts of decoration. Some of the works at the Exhibition of 1862 indicated that there was a tendency to adopt the teachings of mediæval art in the interior decorations of domestic architecture. A special court was set apart for specimens of this class of work. It

included besides church furniture, domestic chimney-pieces and domestic furniture richly decorated. The magnificent Hereford Screen, an elaborate specimen of metal work, showed the adaptation of Gothic forms to wrought iron.

It was about this time that the works of Viollet-le-Duc began to attract notice in this country, and attention was called to a style of mediæval work opposed in treatment to the elaborately panelled and carved imitations of ecclesiastical architecture which had passed in this country as Gothic furniture.

To Mr. Wm. Burges is due the credit of giving the London public a view of a species of furniture very different from the

arched, pinnacled, and crocketed sideboards and cabinets that had done duty hitherto as the modern representatives of mediæval craftsmanship.

Mr. Burges was a diligent student and sketcher of Continental work and it is probable that he was an equally diligent student of the "Dictionaries of Architecture and of Mobilier" issued by Viollet-le-Duc. In these works are given various early examples of furniture and decoration which had strong individuality, striking fitness for their purpose, and a very simple style of construction.

One of Mr. Burges's examples, a wine cabinet, now in Kensington Museum, may be described as an oblong box set on legs. In construction it was very simple, and in design could not be considered beautiful; but this simple structure was very beautifully decorated with figures by E. J. Poynter; the colours being vivid, bright, happy, and harmonious. The chief subject was the struggle for supremacy between the Wines and the Beers, but other fantastic conceits, such as galloping animals, were introduced on the rails and square legs.

It was altogether a very interesting bit of work—quaint, suggestive, and full of a good-humoured individuality which was enhanced by good drawing and beautiful colour. These qualities, however, were not much sought after by the ordinary decorator of the day, who found in white and gold cornices, oak graining or enamel white doors, and French stamped paper covered walls, his highest flight of design for ordinary houses, and imitations of Louis Quatorze, Quinze, and Seize for the finer work.

Of course, there were exceptions to this rule; Mr. John G. Crace who executed much of the decoration of the Houses of Parliament, Mr. Owen Jones, Mr. Digby Wyatt, were masters of and practised other styles of ornament. But their influence had little effect on the general body of even high-class decorators. A year or two after, Mr. C. L. Eastlake proceeded to develop

the idea of which Burges's cabinet was the germ. The furniture and decoration designed by Eastlake was characterised by simplicity. Perhaps in decoration it was too simple for richness, and in construction too much like that of a packing-case to suit those who desired something substantial; but it was inexpensive to make, and conformed to some sensible rules which were often overlooked in more pretentious work. It seems to have been received with a good deal of favour, particularly in America, where indeed amplifications of Eastlake's designs continue to be offered to the public, though they have almost ceased to be made in England.

About this time another decorative artist began to appear in the field. Mr. Bruce James Talbert, born in Dundee, studied architecture for awhile under Messrs. Campbell Douglas and John J. Stevenson in Glasgow, and went thence to Coventry to design for Skidmore the iron-worker, and maker of the famous Hereford Screen.

Coming to London about 1865 or 1866, he was fortunate enough to secure an engagement with Messrs. Holland and Son, of Mount Street, who were then preparing furniture for the Paris Exhibition of 1867. He designed for them a large mediæval sideboard, several small cabinets and hanging cupboards, which were made and sent to Paris. The sideboard, good as it was, had many of the characteristics of design suitable for stone construction, and was not in every respect a success, but the elegance of design in the small cabinets, the quaintness of the hanging cupboards, as well as the thoroughness and spirit of the design and decoration throughout all the works shown by Messrs. Holland, attracted a good deal of attention, and the mediæval style was very thoroughly advertised. By their cabinets Messrs. Holland secured the silver medal. The gold medal was awarded to a satinwood cabinet of the ordinary Louis Quatorze style of design exhibited by Wright and Mansfield.

Simultaneously with his work for Messrs. Holland, Messrs.



WALL DECORATION. Designed by Lewis F. Day
for Jeffrey & Co.

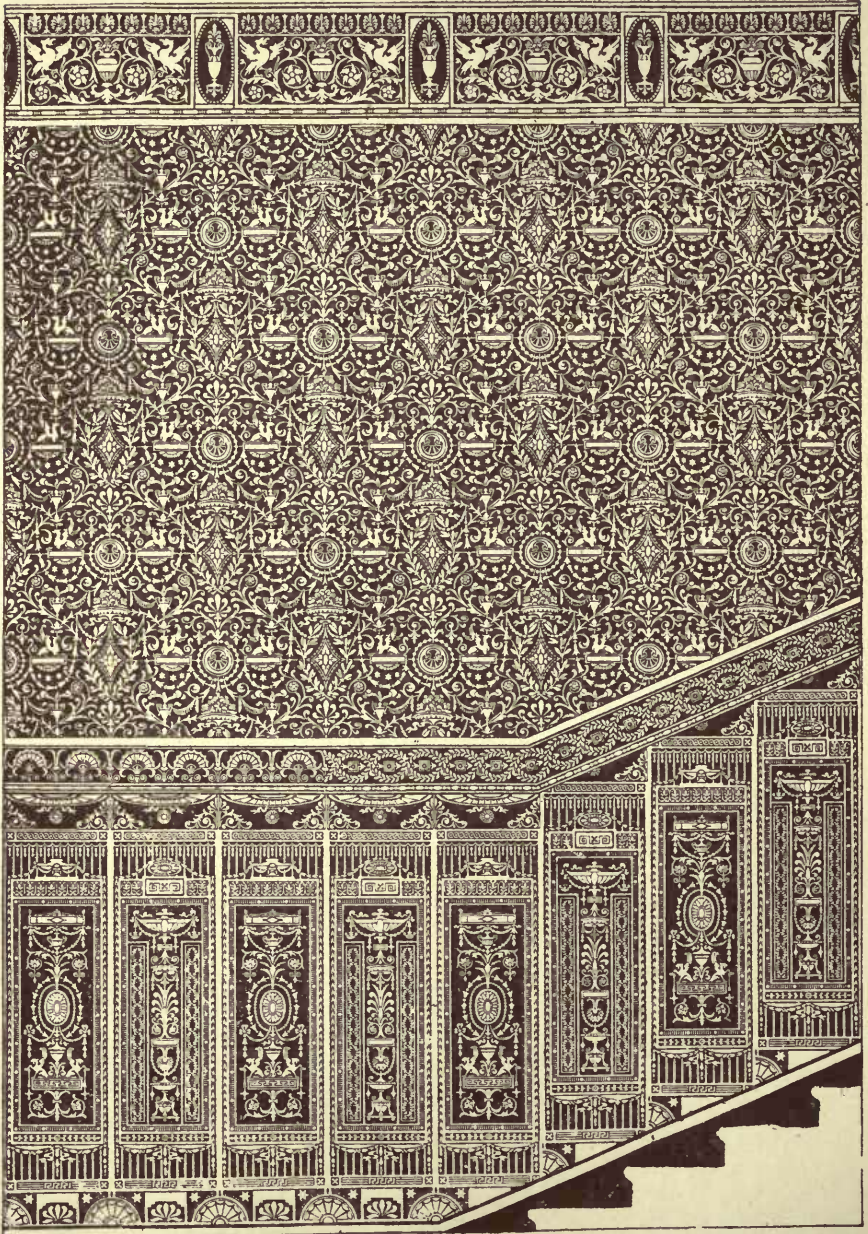
Cox and Son and others, Talbert was lithographing the first sheets of his book, entitled "*Gothic Forms*," which gives examples of his views on furniture and decoration. The earlier sheets, in some cases, show us instances of an archaic kind of massiveness united to a very skilful disposition of decorative accessories. Sheet I., for instance, shows a sideboard with a heavy solid framing, which is more Gargantuan than Victorian in its style. To our eyes now, it looks too heavy for any piece of "*mobilier*," using the word in its application to movables; for Talbert's sideboard looks as if it should be built on a site intended to receive it, so large are the scantlings of his timbers, so heavy his doors, and so massive the ironwork that garnishes the middle panel.

In Sheet XI. is shown the interior of a dining-room, on the left-hand side of which is depicted, with slight alteration, the Paris Exhibition sideboard. It is also characterised by heaviness, though the goodness of the decoration, and the elegance of touch of the draughtsman help to disguise this characteristic. But in many of the later sheets the design is much lighter, and elegance rather than rugged strength is the thing aimed at. The drawing-room furniture and the drawing-room decoration given in Sheets XX. and XXI. of his book, were without doubt the cause of the new style of decoration and furniture taking hold of the public; for the book soon found its way to the chief designers and cabinet-makers in the kingdom, and imitations, which were perhaps sometimes improvements, were produced on all sides.

The clumsy pillar table was succeeded by the occasional table on slender columns; inlay and carving of an appropriate kind took the place of the unmeaning scrolls. But as in many of these imitative works the design was directed to produce the greatest amount of effect at the smallest possible expenditure of design and workmanship, the result was not unalloyed good.

The unadorned design of Eastlake, however honest, was too

suggestive of a cheap style of construction to be entirely satisfac-



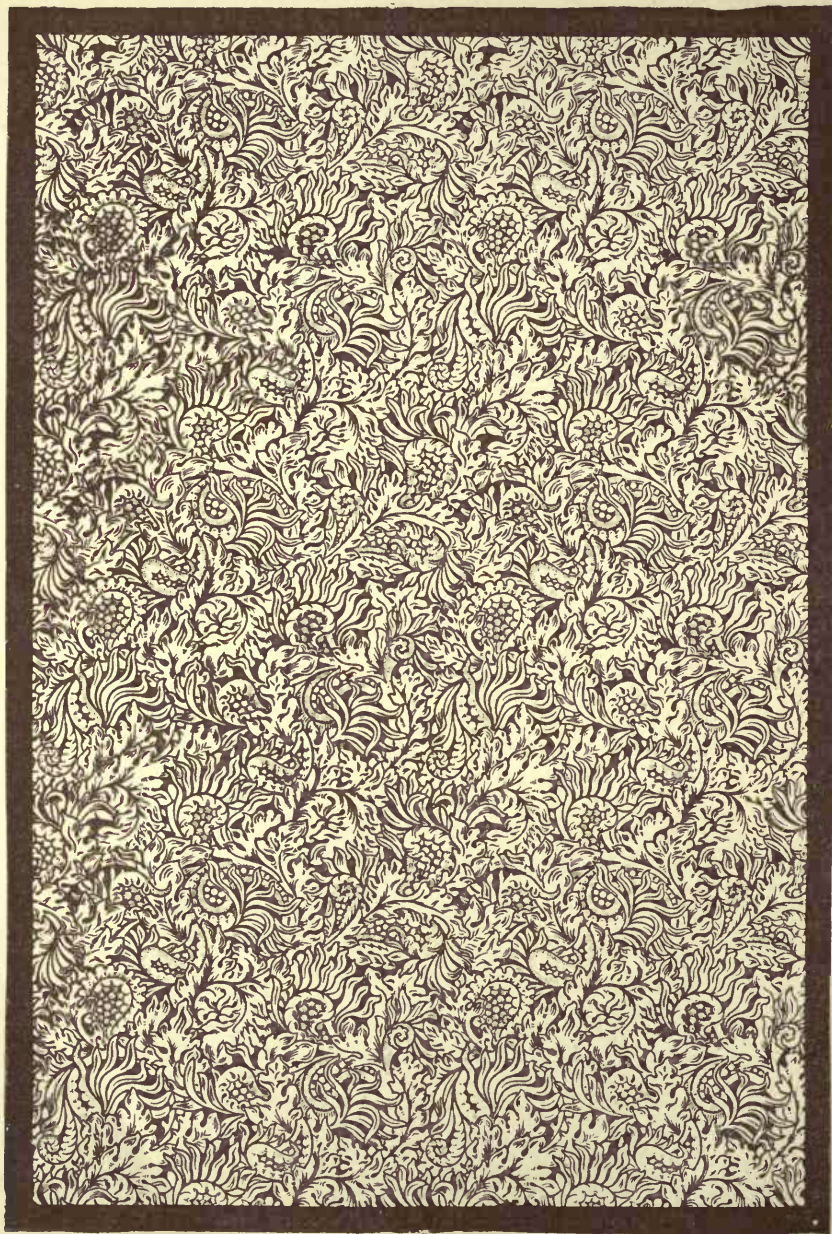
WM. WOOLLAMS AND CO.'S WALL PAPER "GROSVENOR." Designed by Owen W. Davis.

tory, and as the careful and artistic work which Poynter had lavished on the Burges cabinet was beyond the purse of ordinary purchasers, gold-ground flower-panels of all grades, from excellent to detestable, became the mode of decoration, and educated taste soon condemned this cheap and feeble substitute for artistic decoration, and with it the style of furniture it was employed to enrich.

The wall papers twenty years ago which were considered in the best taste were conventional in detail and somewhat formal in design, that is to say, they were distinguished by a geometrical balance of parts, so that one half of the design was a reverse of the other. In this they followed many of the best examples of ancient design, as shown to us by the tapestries of Byzantium, Sicily, Italy, France, and Flanders. But a change was beginning; the clever drawings by Japanese artists of natural forms attracted designers always on the look-out for novelty, and essays in the natural "all over" pattern were made. Mr. William Morris brought out his "Daisy" pattern, which was really a conventional arrangement of natural flower and leaf forms on a sad-green ground. Several architects who rated themselves as persons of great taste, fascinated perhaps partly by the novelty of having a wall paper by the author of the "Earthly Paradise," and partly by the quiet merit of the paper itself, and its suitability as a background for displaying pictures, took it up and recommended it to their friends as the proper thing. Mr. Morris also possessed literary friends who gave it the prestige of their approval, and Morris papers were looked on as highly æsthetic, and the most refined style of wall decoration possible.

There was a good deal of nonsense in much of this talk about the Morris paper: for the "Daisy" pattern about which many æsthetic persons went into raptures is a very amateurish performance, ordinary in design, and weak though inoffensive in colour. If shown by a nameless young lady as her work it would probably have had no success at all; and it by no means

equals the many excellent designs afterwards produced by Morris



WM. WOOLLAMS AND Co.'s "GIROLAMO" WALL PAPER. Designed by C. F. A. Voysey.

either by direct imitation of flowers and fruit, or by following the designs of old Italian tapestries.

Influenced by Morris and to some extent by Japanese work, Talbert turned his attention to this *naturalesque* form of decoration, and designed for Messrs. Jeffrey and Co. some papers in that style. Produced by a firm of undoubted taste and experience, these new papers far excelled in artistic completeness those to which they owed their birth, for united to a more masculine style of design were richer colours and a more attractive kind of execution. The new works had the patterns



SUNFLOWER FRIEZE. Designed by B. J. Talbert for Jeffrey & Co.

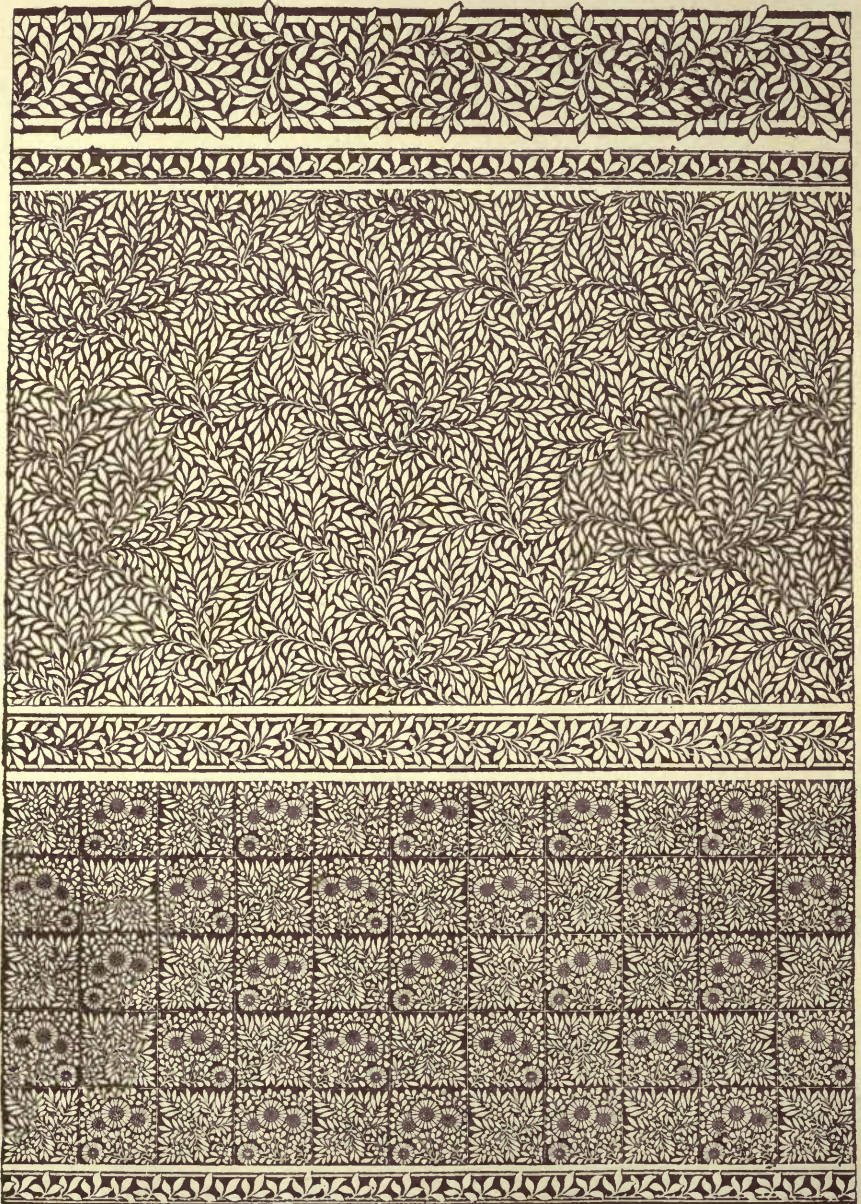
slightly raised above the ground, were gilded and toned by transparent glazes into a variety of translucent tints.

Wm. Woollams and Co. brought out about the same time an array of papers in which gold, flock, and refined colours gave a splendour of effect which vied with that of the mixed cloth-of-gold and velvet patterns of mediæval times.

Simultaneously with the production of these magnificent wall decorations, Wm. Woollams and Co. and Messrs. Jeffrey and Co. both produced inexpensive papers of excellent design and of original, beautiful, and refined colour.

Among the designers employed by these two firms were

Owen Jones, William Burges, E. W. Godwin, C. L. Eastlake,



WM. WOOLLAMS AND Co.'s WALL PAPER "AGRA." Designed by G. C. Haité.

G. T. Robinson, B. J. Talbert, Walter Crane, Owen W. Davis,

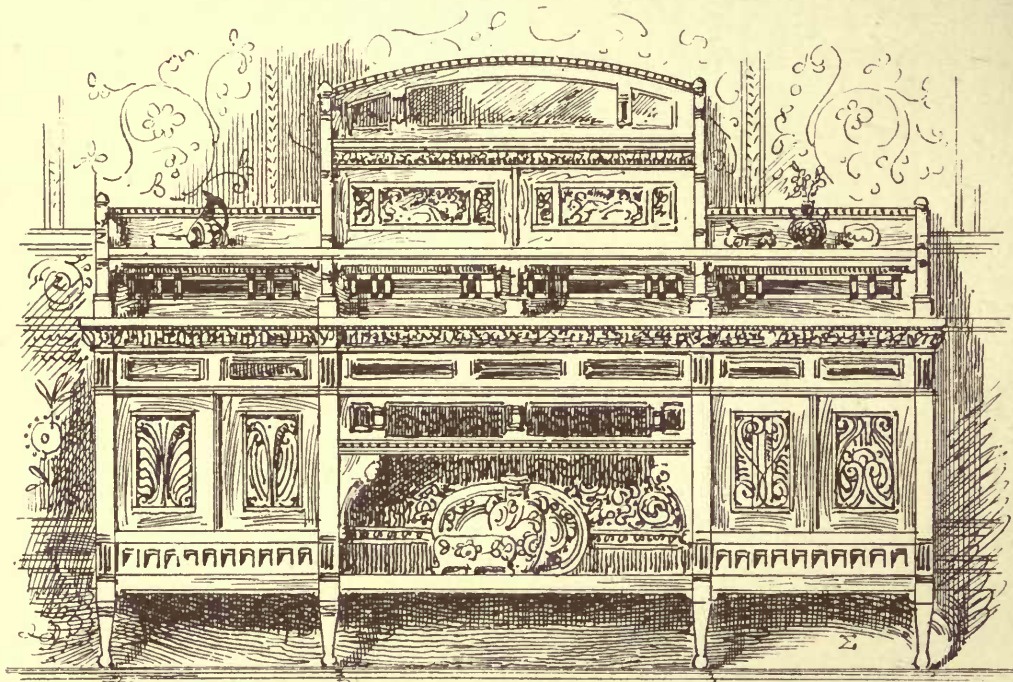
C. F. A. Voysey, Lewis F. Day, T. W. Sharp, A. F. Brophy,



WM. WOOLLAMS AND Co.'s WALL PAPER "BLUET." Designed by C. F. A. Voysey.

Dr. Dresser, F. J. Weidemann, Louisa Aumonier, A. Silver, T. W. Hay, and G. C. Haité.

Shortly after the appearance of Talbert's book, the firm of Collinson and Lock, which was about the first to recognise the vitality of the new style, brought out their catalogue. The subjects were treated in a much plainer, simpler, and lighter



DRAWING ROOM CABINET STYLE OF 1873.

manner than those by Talbert, and in some cases were as bare of ornament as it was possible to be; but there was practical knowledge displayed in the selection, and the work was simple enough to be easily wrought, so that the examples given in the catalogue were imitated all over the country and helped greatly to extend the influence of the new style.

Here we may claim a small share in the art movement.

Besides contributing some of the designs and lithographing all the illustrations in Collinson and Lock's Catalogue, the author made some thousands of designs for furniture, decorations, wall-papers, carpets, tapestries, metal work, and pottery, which were executed by firms of high standing. Many of these designs, however, were done in the studio of a well-known ornamentist, and were given to the world as his work.

About this time the author designed Marcus Ward's new style of Christmas cards and fairy tale books. The illustrations to these books were, we believe, a means of popularising the decorative treatment of figures; the varied sets of figure-tiles executed by Messrs. Mintons, by Messrs. Minton, Hollins, and Co., and other firms from the author's designs also tended in that direction.

A little while after, Bernard Smith brought out a work on furniture and decoration in which, by a collection of spirited and original sketches, he showed some additional phases of what was now called the Old English style.

Like other things in which there is vigorous life, this new old style passed rapidly through various changes; simplicity of construction and decoration was no longer the chief aim; elaborately mitred mouldings were used for framing the panels, boxwood exquisitely carved formed the decoration of the panels themselves; next the mouldings were carved, and cornices with dentils and modillions and other features of classic or Renaissance work were added; and the style passing through the phases of Jacobean and Carolian work, bloomed out into Flemish Renaissance, and passed thence into Italian Renaissance, which is now the style most in favour for high-class work.

We must notice that before this point was reached some books were published which show the influences at work during the transition period. In 1876, that is eight years after the appearance of his "Gothic Forms," Mr. Talbert brought out his "Examples of Ancient and Modern Furniture, Tapestries, and Decoration." In this work there are some designs which

show very little of the spirit which inspired his former work, though some of the examples, such as the drawing-room shown on this page, which was done about 1870 or earlier, and the South Kensington sideboard, which belongs to the same period, show a good deal of the simplicity and spirit of Talbert's earlier designs.

The dining-room (Plate X.), which was exhibited at the Royal Academy in 1872, shows a leaning to a more elaborate style, while it is marked throughout by the breadth and horizon-

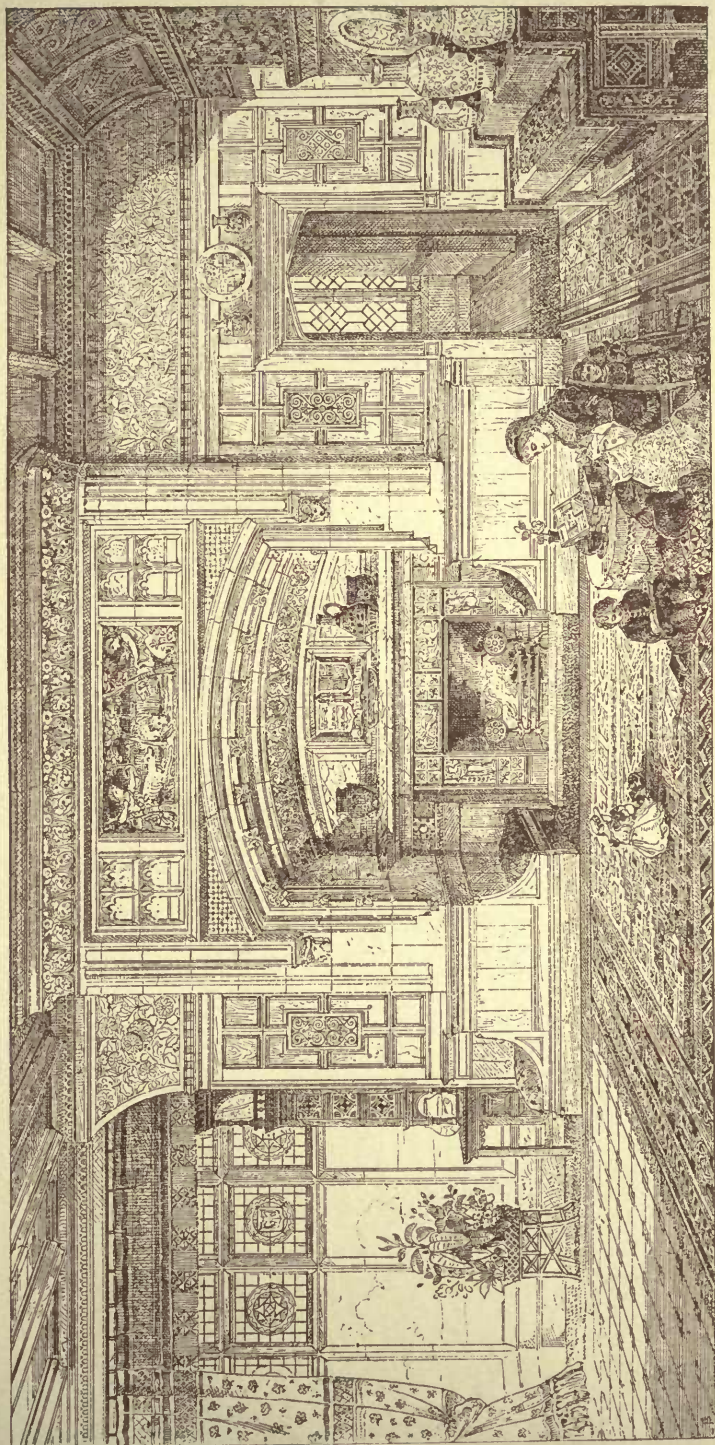


DRAWING ROOM. Designed by B. J. Talbert. (From "Examples of Ancient and Modern Furniture, Tapestries, and Decoration." By permission of Mrs. B. J. Talbert.)

tality of effect which gives this phase of the Old English style repose with its richness. The hall and staircase done for Sir John Ramsden is another fine example of Talbert's work about this period.

But in 1873 we see a new phase of the artist's design, which cannot be considered an improvement on his earlier work. The "Entrance to Hall," designed for Cox and Son, is heavy, clumsy, patchy-looking and confused. It borrows some Old English decorative panels with which most other parts of the work are

PLATE X.



DINING ROOM. By B. J. Talbert. From "Examples of Ancient and Modern Furniture and Decoration."
By permission of Mrs. B. J. Talbert.

quite out of sympathy. The pilasters are fluted, but they have no caps or bases; the frieze is a collection of harsh lines and violently contrasting forms of black and white. The cornice, however, is well detailed, and the picture above it, depicting mediæval ships, is a very happy bit of decorative effect.

The drawings of 1874 and 1875 are better, because less chaotic and more pronounced in style, which, however, is no longer Old English, but a hybrid in which the mode of Flanders plays a considerable part. The last drawing of all done in 1876, a Jacobean staircase (see frontispiece to this volume), shows a complete change of style, and though an excellent example of its kind, cannot be considered a fit culmination to the noble and simple series of designs which had preceded it.

The late George Edmund Street was the designer of some very fine ecclesiastical interiors which scarcely come within the scope of this work. He, however, exerted a great influence on the practice of other members of the profession, and set an example of conscientious thoroughness in the designing and detailing of his work which has had a happy influence on much of the design of his contemporaries. He was an insatiable sketcher; nothing was too great or too small for his notice, and the stores he had collected were by his good taste, thorough mediæval spirit, and fine sense of proportion, used with superb effect in the works carried out from his designs.

His great work, the Law Courts in the Strand, forms an epitome of his knowledge and skill. Judged by severely purist canons, the building presents incongruities in parts which cannot be defended as consistent with English mediæval architecture; but its spirit, variety, picturesqueness, and noble proportions, both in the mass and in detail, are undeniable, and evince a fertility of design such as can be seen in the work of no other architect of the present day.

Another architect who has been the happy recipient of important commissions for large public buildings, is Mr. Alfred

Waterhouse. Though exceeding Mr. Street in the number of large works executed from his designs, Mr. Waterhouse, we think, would scarcely claim to rank side by side with that master. Undoubtedly possessing talents of a high order, such as a fine feeling for breadth and skill in picturesque grouping, the spirit that animates his work is at once more modern, less narrow, milder, and more commonplace.

His sympathies are broader than Street's, and we meet in his work diffusion instead of the concentrated energy which is an instinct with Street.

But we must concede that much of his work has noble qualities; simple in arrangement, grandly picturesque in grouping, pleasantly diversified, but never mean or petty. He uses the grand mediæval forms and inspires them with a modern individuality which is his own. Sometimes, however, Mr. Waterhouse shows a tendency to be saving of himself; he scarcely ever designs with the affluent lavishness which we find in Street's best work. If he contrives a good form he is occasionally content to repeat it in a series, following in this the spirit of classical rather than of mediæval art. In his detail the same thing occurs; where Street would have given a hundred varieties of design, Waterhouse is content with two or three alternated over the façade or interior. This is a reason why the interest in this architect's later work, founded on mediæval design, is soon exhausted, whereas, in his earlier work—the Manchester Assize Courts for example—he was more liberal with his design and produced the corresponding effect of more lasting interest.

Mr. Butterfield perhaps stands higher than any other man as the designer of ecclesiastic interiors. St. Alban's, Baldwin's Gardens, is imbued with the ascetic spirit of the Middle Ages; the severe contour of the arches, the restrained curves of the ornamental cross, the thin but well grouped mouldings, recall a time when the arts in England were not a joyous exercise, but

a holy passion. The concentration which appears in Street becomes narrowed to intensity with Butterfield; he does not aim at sensuous beauty of contour, but chooses rather to obtain distinction by severity. There are, however, degrees of feeling in Butterfield's work, for some examples do not possess the lofty severity of St. Alban's:—All Saints', Margaret Street, for instance, is much more florid in style, and the decorations of St. Cross, Winchester, belong almost to the class of popular Gothic.

Sir Gilbert Scott was the exponent of a more easy and redundant kind of Gothic, which represented the joviality and love of rich effect rather than the asceticism of the Middle Ages. He has produced some very effective interiors: Exeter College Chapel, at Oxford, and the refitting and decoration of St. Michael's, Cornhill, being among the number.

Many fine interiors have been produced since 1862. Among the authors of these works may be mentioned, G. Goldie (church at York), Arthur W. Blomfield (Radeliffe Chapel), Thomas Smith and Son (New Protestant church at Naples), W. Burges (St. Fionn Barr, Cork). John Pritchard, J. L. Pearson, James Brooks, Paley and Austin, Emerson, and many other architects, have also given us fine interiors.

Fine and vivacious as many of these works were, it is questionable if they came up in richness of effect to some that had been produced before Gothic became the reigning style. St. George's Hall, Liverpool, The Union Bank Telling Room, Glasgow, and many other buildings of classic or Italian design, showed interiors that for dignity and splendour, richness and repose, compared very favourably with those of the new Gothic style. Gothic of the older branch of the revival is pre-eminently represented by the Palace of Westminster. Though modern, it belongs to a period anterior to the popular revival of domestic mediævalism which formed so active an element in the vivifying of the modern styles of decoration.



EROTIDEUS, OR LITTLE CUPID. A Freize, sketched by J. M. S.

CHAPTER IX.

QUEEN ANNE AND LATER DEVELOPMENTS OF STYLE.



T a time when new Gothic or modern English mediævalism was still in the heyday of her jocund youth, a coquettish rival appeared in the field, and soon lured far away from the English maid the lightly placed affections of the fickle architects. The former worshippers of bright, original, intelligent, vivacious Gothica, turned their backs

on her, to grovel in the dust before Queen Anne.

The new-comer had so many characteristics of diverse nationalities, such a battery of airs and graces, such an armoury of charms, that the bewildered wielders of the tee-square, allured by her unknowableness, lost what heads they had, and trampled madly over each other in their frantic endeavours to gain the favour of the new divinity.

One loved her for her homeliness, another for her dignity and picturesque grace; this admired her because she was so domestic and unpretending, that other because she was so rich and so queenly.

She was pure English, pure Flemish, pure Italian. Or was

she not a cross between the royal houses of art : did she not bear on her shield the English mullion, the Flemish gable, the Italian pilaster, and had rich carving for mantlings ? She spoke now in soft bastard Latin, now in French, now in Dutch, and now in pure Anglo-Saxon.

Her age was as varied as her other characteristics, for her dress and style showed that she must be the contemporary of Julius Cæsar, of Francis I., William the Silent, the Grand Monarque, Napoleon Buonaparte, the Brothers Adam, Norman Shaw, and John J. Stevenson.

Pretty little lodges, dignified mansions, tall, gawky street fronts, and clumsy or picturesque temples called Board schools were erected in her honour, and she seemed to be installed as the architectural divinity, *vice* Gothica dethroned. The moral of this allegorical prelude is that the name of Queen Anne has been tacked to things of very opposite styles, periods, and countries, with which the style of the real Queen Anne had no connection.

It is Richard Norman Shaw to whom the credit or blame of introducing and popularising the Queen Anne style should be awarded. An architect of great talent and versatility, and a splendid draughtsman, Mr. Shaw has for many years exercised a strong influence over the weaker members of his profession. Where he leads, hundreds follow,—sometimes so slavishly that it is difficult to say which is the work of the master and which the imitation of the disciple. Occasionally, however, there is no such difficulty, for the imitators frequently copy the forms, ugly or otherwise, and leave out the spirit which informed the work of the master.

Mr. Norman Shaw has done many admirable interiors, and has done noble service in bringing before the public picturesque specimens of English domestic architecture, which had been for a long time overlooked. We regret that we cannot award him unqualified praise, for some of his work contains features which

are anything but beautiful; in others he seems to revel in curiously proportioned windows, uncouth architectural forms, and far-fetched details—which are no doubt piquant as a spiritedly ugly woman is piquant—and are tolerated from Mr. Shaw on account of his other excellences; but their introduction has had a disastrous effect on many of the weaker members of the profession, who finding strange forms and proportions easily imitated, have adopted them with avidity, seemingly under the curious delusion that they were drinking the strong wine of Norman Shaw's style, whereas they were only smearing their foolish faces with the lees.

Some may say that this subject of proportion is a thing which is fixed by no canon. It is not narrowly fixed, perhaps, but it has its bounds nevertheless. A man or a statue may be six, seven, or eight heads high, and be well proportioned under each condition, but if we make our statue three heads high, or twelve heads high, it is out of proportion. Again, the Doric columns at Corinth are less than four diameters high; those of the Parthenon are rather less than five diameters high. Yet though the Parthenon is the better work, no one will say that the sturdy pillars of Corinth are disproportioned. On the other hand, the columns of the temple at Delos are over six diameters high and are not good in proportion; if they were eight diameters high, everyone would say they were wildly disproportionate for Doric columns, though that or a greater diametrical proportion is easily admissible under different circumstances, as, for instance, in the Corinthian and Composite orders. For the same reason a tall arch which is admissible in a Gothic design is quite out of place in classic work.

In some respects a follower of G. E. Street, and more lately of Norman Shaw, T. E. Collcutt, in most of his designs for interior work, manages to avoid Shaw's eccentricities. Collcutt's fireplace of the Wakefield Town Hall, for instance, is distinguished by a fine sense of masculine breadth, the sections are

architectonic and simple, and the well-chosen ornament is most judiciously applied. The tall dado of this chamber is finely proportioned and well detailed, the decorations of the frieze and ceiling are in admirable keeping with the style. When, however, Mr. Collcutt indulges in curved and broken pediments, we do not like his work so well, nor can we say it is judicious in him to suggest, however remotely, in a sideboard design, a reminiscence of the Jacobean monuments of Westminster Abbey. Yet though we may differ from him in some points, we recognise in Mr. Collcutt one of our most thoughtful and earnest architects, and one who spares himself no pains to give his work the stamp of individuality as well as of good proportion and consistent agreement.

Much of the admirable work exhibited by Messrs. Collinson and Lock at the last Paris Exhibition was from Mr. Collcutt's hand, and many fine interiors at home and abroad are the outcome of his skill and care.

Mr. E. W. Godwin, an architect with decided decorative and antiquarian tastes, has been a consistent worker in the cause of decoration for the last twenty years. He is perhaps better known to the general public for the taste, accuracy, and skill he has displayed in fitting certain plays with appropriate scenery, decorations, and costumes, than as an architect or decorator. He is nevertheless, the architect of several works distinguished for piquancy, spirit, and fine grouping, and the designer of some excellent furniture and decorations.

To Mr. J. P. Seddon, an architect of experience and taste, belongs the credit of striving to maintain and develop the influence of the Gothic style, upon which, so far as domestic work was concerned, many architects turned their backs.

Mr. William Burges was as firm and consistent a supporter of Gothic, and mainly confined his practice to the earlier periods of mediæval art as practised on the Continent. In the decoration of Cardiff Castle, and of his own house, he showed with

masterly effect the variety and playfulness of treatment of which the style was capable.

Ernest George and Peto possess picturesque and decorative instincts of a high order, and though followers in the path in which Norman Shaw leads the way, they show plentiful individuality. Some of their interiors, those especially which are devoid of friezes, though rich in parts, look a trifle empty and meagre as a whole; some are rather more like hasty sketches than well considered designs; others, however, are thoroughly satisfactory examples of the Flemish Renaissance which seems to constitute the favourite style of these architects.

The fine "Etched Studies for Interior Decoration," by H. W. Batley, should not be passed over without remark. The author, a pupil of B. J. Talbert, excels chiefly in richness of deep effects, well contrasted with extreme delicacy and lightness in other parts. Many of his examples are bold, broad, and rich, while in others the influence of a Japanese-like over-minuteness is apparent.

A characteristic specimen of this artist's work is given in the morning-room decoration (Plate IV.). The style is Roman, but of so free a kind that the furniture in modern style which is distributed throughout blends with the older kind of work. This harmony may be partly due to the fact that though there is a touch of mediævalism in some of the minor details, the framing of the furniture has a closer sympathy with Egyptian and early Classic than with Gothic.

T. W. Cutler should be mentioned for his excellent "Grammar of Japanese Ornament," Lewis F. Day for his "Everyday Art," R. W. Edis and Fred. Miller for their books on Interior Decoration. J. B. Waring, J. K. Colling, F. E. Hulme, Dr. Dresser, and others contributed towards making ornament better understood, for formerly it was rather imitation than design that was practised, as the designers, so-called, had scarcely emancipated themselves from the dominion of the ancients, and

copied as it were the thoughts and words of others rather than used ornament to express their own.

Of those who have done good service to art without actually being originators, Mr. Raffles Davison and H. W. Brewer deserve most honourable mention. Mr. Davison has a keen eye for the picturesque and a fine taste for decorative effects; his drawings, moreover, have an ease, elegance, and sprightliness of touch which make them very attractive, while he by no means sacrifices correctness to effect. Indeed, it may be said that his graceful drawings have far more of the spirit of the work they delineate than the heavy and laborious works of many who pretend to far greater exactness of execution. In the pages of the *British Architect* he has delineated with fine effect many of the best interiors designed by G. E. Street, Norman Shaw, T. E. Collcutt, Alfred Waterhouse, George and Peto, Paley and Austin, George Aitchison, Campbell Douglas and Sellars, J. D. Sedding, J. P. Seddon, John Douglas, R. W. Edis, E. W. Godwin, and many others.

Mr. H. W. Brewer is chiefly known by his contributions to the *Builder*, in which he displays mature antiquarian as well as architectural knowledge.

There are some features apparent in modern architecture and decoration which are due not to English, Flemish, or Italian art, but which may be traced to the influence exerted by modern French decorators and architects.

Before the accession of the Emperor Napoleon III., Paris no doubt had picturesque features which were more attractive artistically than the somewhat monotonous boulevards that replaced them. The Emperor, possessing the building mania, tore down and re-erected on the right hand and on the left with great vigour and energy. If he made some blunders in building, he also made some grand successes. One of the works of his reign was the extension or completion of the Palace of the Louvre and the Tuileries, and it can scarcely be denied that the

new design is finely proportioned, artistically detailed, and ably executed. Much of this work was carried out under the direction of H. Lefuel, architect to the emperor. Though this architect executed some noble buildings, it is curious to find that his name is scarcely known in this country, while that of Viollet-le-Duc, who superintended the restoration of the ecclesiastical edifices of France, is as well known in England as that of Street or Scott. Viollet-le-Duc probably owes this fame less to his talents as an architect than to his restless vigour as a writer and his picturesque talent with his pencil. Though his books hold a foremost place, his actual architectural work is not by any means entitled to rank with the best Gothic work, either of France or England. There is a cheap and easy look about some of his details which the best work never possesses. In decoration he was not more successful, as the chapels of Notre-Dame testify. Street was an abler Gothic architect than Viollet-le-Duc, and we have several decorative artists who could surpass him both in form and colour.

Nevertheless, for the British architectural student at least, Viollet-le-Duc bears the laurel crown, and in one respect justly; for whatever may have been his deficiencies as a practical architect, his drawings are marvels of clearness, skill in perspective, antiquarian knowledge, and dexterous draughtsmanship.

M. Lefuel probably had not his gifted countryman's skill with the pencil or the pen; but his works testify that as an *architect* he was much Viollet-le-Duc's superior. Lefuel's work has a finished harmony and an elegance of form which in its style is not to be surpassed by any work either ancient or modern. Probably much of its merit is due to the excellence of his collaborateurs, designers, modellers, and sculptors; but the fact remains, that most of the decorative work produced under his direction is of the highest class of its style, and throughout bears the stamp of an architectural and decorative taste of the finest order.

Other works, such as the Grand Opéra, were not without

their effect on many British architects and decorators, who could appreciate good proportion, well thought-out detail, and rich but judicious decoration in sculpture and painting.

These works in Paris have a degree of finish and completeness which is too often lacking in the works of our island architects, by whom a happy conceit, a picturesque originality, or a cumbrous dignity is more appreciated than beauty of proportion or tenderness of feeling in detail. But that some are fully alive to the value of these qualities is amply shown by many of the buildings recently erected in London and the provinces.

Messrs. Campbell Douglas and Sellars of Glasgow, though influenced by "Greek" Thomson to some extent, bear evidence in their work of the interest they felt in the modern French school of which M. Lefuel was one of the exponents. Their work, as shown in the new club at Glasgow (*British Architect*, October 13th, 1882), shows a refinement and delicacy of proportion and detail, a repose of style, for which sometimes we may look in vain in the works of Norman Shaw and his imitators. In the St. Andrew's Hall, by Douglas and Sellars, which was decorated by Andrew Wells, the same care in detail and proportion is apparent, but it is allied in this instance to a severity more Greek than modern French.

Mr. William Leiper and Mr. Burnet are other Glasgow architects who show favourably under this modern French influence. Messrs. Lindsay and Stark in their design for the Admiralty Offices in this style evinced a fine sense of decorative and picturesque effect which was not noticeable in many of the designs sent in.

The design of Messrs. Aston Webb and Ingress Bell also shows distinctive French influence, though the period chosen belongs more to Renaissance than to modern French. It is also to this earlier period that the excellent design, by Mr. W. H. Crossland, for the Holloway College at Egham rightly belongs.



ORNAMENT. Style of Thirteenth Century.

CHAPTER X.

AMATEUR AND ARCHITECTURAL AMATEUR DECORATORS.



ABOUT thirty years ago the chief rooms in many good houses were furnished with a wooden dado rail, which if it had no other use, served to keep chair-backs from injuring the walls. But a change was impending. The first thing a high-class decorator did when he got into a room of that kind was to wrench off the dado rail and cover the walls from skirting to cornice with a French paper of light and cheerful aspect. For dining-rooms the colours might be rich and dark, but for drawing-rooms both decorators and the ladies agreed that there was nothing so refined as enamel white and gold.

In those days acknowledgment of the intuitive superiority and delicacy of feminine taste was looked for as a matter of course from all the novelists, and lovely woman reigned supreme in the choice of colours for house decoration.

But this intuitive delicate feminine taste has been dealt with rather harshly of late years. Some cynical being of the masculine sex discovered, and worse, made public his discovery, that woman is a mere imitator and does not possess any original taste at all. She could, it was said, imitate a fashionable taste

in millinery, dress, furniture, music, and cookery, but as a rule she originated nothing. The ladies' dresses that lead the fashion, the furniture and decoration of the rooms she lives in, the music she plays, and the mode of cooking the food she eats had, it was said, all been originated by that tasteless creature, man.

The cynic, moreover, said that although many women have devoted a great deal of time to playing music and to cooking, there has not yet appeared a great composer or a great cook of the feminine sex. It was conceded, however, that her gifts in the way of placing anti-macassars where they would make the clumsy male being most uncomfortable, almost amounted to genius. It was likewise granted that she could choose vases of the slightest known degree of stability as ornaments for a mantelpiece, and that she could crowd incongruous though perhaps expensive trifles on unstable furniture so cunningly that ordinary persons of the clumsy masculine order, when in her drawing-room, were impressed with the feeling of her too exquisite refinement, and at the same time taught the much-needed lesson of self-repression.

For the decoration of the drawing-room walls she at that time firmly believed there was nothing so chaste or so elegant as white and gold. Perhaps she was right in her belief; but unfortunately it was also the belief of every other lady who had the slightest pretensions to fashionable taste. The effect, therefore, produced by the combined fashionable feminine taste of the civilised world was rather monotonous.

The doors were white, or grained to represent satinwood or some other precious timber; the carpet was light in the ground and spangled with roses or garlands of other gay flowers.

But since that time there have been great changes; noble, high-souled men have come forward boldly and shown the awful iniquity of graining doors in imitation of oak, satinwood, or maple; they have denounced the sin and imposture deliberately perpetrated by demons in the guise of wall-paper manu-

facturers and carpet makers, who put attractive imitations of real flowers on walls and floors where no real flowers were likely to be.

We, however, have not yet reached that transcendently high standpoint which would enable us to denounce imitations of real flowers as soul-destroying shams, or graining of doors as glaring immorality. For while thinking there are better and truer modes of decoration, we do not think it worth while to waste good indignation on such harmless fashions.

If we ask the noble denouncers of graining why it is so very wicked to grain a door in imitation of oak, they will probably reply that it is intended to deceive, and all deception is wrong.

But, say we, you yourselves use flowers as decorations for walls.

"Yes, but *our* flowers are conventional renderings, and are not intended to deceive."

Well, we reply, the ordinary builder and decorator's oak graining is quite as conventional as your flowers, and even a blind man would not mistake it for real oak.

But is not all art founded on imitation? We have sham effigies giving the forms of men and women—that is sculpture; we have flat surfaces which pretend to give the roundness and colour of human figures—that is painting.

Art is conventional imitation; and what is decoration of the pure, good, exalted sort favoured by the denouncers of sham graining but a conglomeration of shams? They would cover the walls with paper-hangings—that is, sham hangings—on which there would be sham leaves and flowers; they would gild mouldings which the wicked builder has thoughtlessly made of wood instead of solid gold; they would use veneer of wood or marble; they would probably stain floors dark in some places, so that though plain deal they would look like walnut or ebony.

It seems to us only a question of degree, and in spite of the

elaborate distinctions and explanations as to the rights and wrongs of imitation given by denouncers of graining, who have followed each other with sheep-like regularity during the last twenty years, we persist in believing that graining is only terribly wicked because it is at present so very unfashionable.

Many amateurs, especially ladies, feeling a call to convert the nations to the practice of high-toned decoration, expounded their true principles of Art at Home with as much innocent confidence as if the subject had been the trimming of a dress. Of course, their delicate feminine instinct led them to advocate the style of decoration with which they had most acquaintance, and everyone aspiring to a name for taste had her mantelpiece befrilled, draped, and furnished with a convenient apron or curtain to hide the emptiness of the fire-place. Japanese fans were spluttered over the walls, sometimes on the ceilings as well, and the soul was cheered everywhere with the delectable sight of plates and other articles of crockery adorning the chief points of the apartment.

Mrs. Haweis, who is the author of a book called the "Art of Decoration," however, is entitled to a higher place than that usually accorded to the amateur author who attacks a subject that requires technical as well as practical knowledge. Her information seems to be very extensive, and her conclusions, which are shrewd, are given in her book in a very lively and entertaining manner. She shows up in her book the absurdities of some of the lady decorators in the following fashion: "One of my strongest convictions, and one of the first canons of good taste in house decoration, is that our houses, like the fish's shell or the bird's nest, ought to represent our individual tastes and habits, never the habits of a class. There is nothing so foolish, nothing so destructive to the germination of real taste and art feeling in England, as the sheep-like English inclination to run in a flock. No thoroughly bad fashion would ever take a firm hold on society were it not for the indolence of those who

can, but will not, think for themselves, and the timidity of those who dread what is new. For instance, one hears ladies laying down the law in this style: 'You must have old point on your mantel-shelf; it is indispensable; every one has it!' Yet good sense tells us that a delicate fabric designed to adorn a lady's dress is as unsuited to the rough and dusty service of furniture close to the fire as a pearl necklace or ostrich plumes. Why, therefore, 'must' we adopt a freak of luxury, founded neither on good sense nor good taste? Again we hear, 'Fire ornaments are quite gone out; you must stick a Japanese parasol in the stove, or fill it with tinsel and waterlilies.' It matters not how outrageous the notion—primroses planted in the fender, a rockery of ferns, a scent fountain playing up the chimney, or a white satin bow from the register—the argument is always the same: 'I am telling everybody of it, and they are all doing it!'"

Besides the amateurs, however, some architects have endeavoured of late years to show that they were masters of the art of decoration. If he has a thorough knowledge of his profession, an architect is likely to make the interior decorations in harmony, as to scale at least, with his building; but it is perhaps too much to demand that a modern architect should mix all the tints and draw all the details of ornamentation with his own hand, although the best ancient work was probably done under such conditions.

The modern architect has, moreover, sometimes to be brother to the keenest of hucksters, so as to be more than a match for the wiliest of builders on the one side, while on the other he claims to rub shoulders with the immortals who designed the Parthenon and gave Europe its grand cathedrals. Everything, from the construction of a kitchen sink to the building and decorating of a St. Peter's, is supposed to be well within the powers of that combination of modern practical science and of genius made to order—the modern architect.

Plumbing and decorating are in this country of anomalies

often coupled together ; yet we might be disappointed if we expected the highest type of sanitary plumbing, and the most beautiful and refined series of decorations possible, from the same hand.

Moreover the modern architect, unless of a very high standing indeed, has to dance from style to style according to the mood, knowledge, or ignorance of those he calls his clients, but who are in reality his patrons. This in itself is rather against his acquiring a thorough knowledge of all the details of any style. The architect who is established as a leader of design may direct his attention to one style, and reach in it something like perfection ; but the second or third-rate architect has no such chance. Without fixed ideas himself, he is the enthusiastic adopter of the opinions and designs of those he considers leaders in the profession. At one time a fierce supporter of foreign Gothic of severely early type, at another he gives up his soul to the soft allurements of the gentle Adam or the queer Queen Anne, so that it requires great versatility to be abreast of the fashion in architecture ; for no sooner has our second-rate man mastered the principles of a style, or, what to him is the same thing, is able to copy it without knowing its principles, than one of the architectural leaders, Mr. Norman Shaw for instance, discovers that some neglected relic of early Georgian art is a valuable example of what is excellent and appropriate in domestic architecture. The unoriginal architect has to throw up the style he has just learned, and begin to study with avidity the style he formerly despised.

When fashion decrees that a woman shall wear a dress that violates the usual canons of good form, she does not defend the principle, or want of principle, she simply says she wears it because it is the fashion.

Architects, on the other hand, while showing all a woman's eagerness to adopt a new fashion, always manage to convince themselves that the mode they adopt is the best possible and of

irreproachable principles, else *they* would never give it their sanction.

At one time they revel in plaster enrichments, at another you find them cutting away the plaster to make room for painted ornament. Then, all their souls were bent on carved panels in furniture, and now, we find one of their number calmly writing a paragraph like this: "One good painted panel is worth ten thousand times more than all the meretricious carving with which so much of our modern furniture is filled."

As a matter of fact, painted panels are much too abundant in modern furniture, and it is they and not the carved work that are frequently meretricious; for carving, whatever its faults may be, is usually in harmony, in colour at least, with the furniture it decorates, while much of the painted work used to enrich modern furniture forms a violent contrast to the main body of the fabric.

It is an architect of the present day who is responsible for some inartistic and decidedly ugly concave and broken pediments, spindly furniture, and clumsy, disjointed mantel-pieces, and who, in a book of which he is the author, exhibits them as examples for imitation. It is he, leaning his back against his noble profession, who laments that the designing of furniture is handed over to people he calls "upholsterers," who fill the house "with articles incongruous in design, bad in taste, and often utterly commonplace and uncomfortable." If there is an upholsterer who can produce more uncomfortable and commonplace designs than those which bear this fashionable architect's name as the designer, in his book, he must be in truth a very extraordinary upholsterer; and it is a curious commentary on his statement to find that the best, indeed, the only tolerable things in the work by our really talented, but in this instance much mistaken, author, are those which are produced under the auspices of art manufacturers such as Wilcock & Co., Gillow & Co., Holland & Son, and Jeffrey & Co., and are not seemingly due to the omniscient modern architect.

In truth, however, much of the best work produced by the artistic manufacturers of the present day is done from designs by gentlemen who have served an apprenticeship to architecture, and have added to this the study of decoration and furniture.

In their designs architects are often inclined to err on the side of heaviness, till they have had repeated opportunities of seeing their executed work. This is natural enough, for the hand that is used to designing for large masses of stone does not at first grasp the peculiar requirements of interior wood-work.

The worst designs of the so-called Queen Anne style have been produced by architects who have not had a training in classical architecture; without this advantage, however clever and versatile he may be, the architect is very apt to err in his selection of features belonging to such bastard styles as the Adam, Queen Anne, Georgian, or Louis Seize. The cause is obvious; the styles mentioned are founded on classic work, but they possess a fanciful playing with the lines not usual in classic. Yet, however much they may vary from their parent stem, *good* work in these styles is always more or less true to classic principles. If an architect clever in Gothic, perhaps, but ignorant of classic, meddles with late seventeenth and early eighteenth decoration and furniture, he is just as likely to take a bad as a good specimen for imitation.

If an architect, in addition to selecting bad forms for his own work, commends in a book intended for popular instruction these bad forms as examples of what modern art ought to be, we fancy it is right politely to point out his error.

Compared with the artistic interiors in Talbert's book, the examples furnished by the architectural decorator already referred to are rather commonplace, and lack in many instances a just sense of proportion. For example, his frontispiece shows us part of a dining-room in which the frieze occupies about one third of the whole height between the floor and the under side

of the cornice. This is an unusual proportion for a frieze, but being unusual does not make it wrong; but what does make it exceedingly unsuitable is that its details are on too large a scale. The figure is too big and is not elegant in form; the rustic porch, wall, and garden-seat delineated on the frieze are all of gigantic proportions compared with the slightly framed furniture and small scaled pictures of the room itself. The frieze crushes the wall space and each makes the other ridiculous, simply because they are not suited to each other.

Now this same proportion of frieze space would have been quite appropriate if the artist had kept in his work to the scale of the other furniture and decorations of the room. The figures should have been smaller and there might have been more of them, and the various accessories should have been smaller rather than larger than their natural size.

This scale, which is too often misunderstood, is of the first importance in interior decoration. Next to it comes harmony and contrast of colour.

Nothing so readily destroys the effect of size and aerial space as having gigantic figures or ornament in one place and small figures in another, or small ornaments here and large ornaments there.

The tyro, acting under the impression that things that are distant from the eye should be enlarged so as to tell more vividly, does the thing which most surely destroys the spacious effect of an interior; for the eye, trained to the appreciation of perspective, concludes that the figures which look so large cannot be so far distant as they really are.

Figures and ornaments in interiors should rather be gently diminished as they recede from the eye, and those which are nearest the spectator as he stands on the floor should be rather larger in scale than the ornaments and figures on the roof; but this diminution ought to be effected so gradually as to be imperceptible; the eye, accepting the perspective effect of distance

thus conveyed, receives an impression of vaster space than would be given if the work was rigidly to one inflexible scale, and the apartment would look infinitely larger than if an opposite course were adopted and the distant figures and ornaments were enlarged in proportion as they receded from the eye.

Perhaps we should not omit to mention in connection with this part of the subject Mr. John Ruskin, a distinguished writer who has been for many years before the public as an exponent of art.

Notwithstanding the noise he has made in the world, we cannot find that he has had much practical influence as a leader of art. His power over the practice of contemporary art may be measured by the small amount of progress made in this country by Venetian architecture, of which Mr. Ruskin is the enthusiastic exponent and recommender.

Mr. Ruskin's qualifications as an art teacher were not of the sort to render him acceptable to architects or decorative artists, however successful he might be in influencing amateurs. His knowledge of his subject is often of a very superficial kind, while his selections are so narrow in scope that they cannot commend themselves to those more catholic lovers of art who can enjoy the variety and picturesqueness of all styles, however diverse they may be.

This superficiality of information and narrowness of selection are of course not noticed by those who know still less of art subjects than Mr. Ruskin does; but his deficiencies in these respects are painfully apparent to those who have given a life's study to comparative architecture and decoration. They dislike the disingenuous method he has taken to glorify Gothic, in his "Lectures on Architecture," and his futile condemnation of the exquisite conventionalism of Greek decorative sculpture, because it is not of the ordinary natural type.

But perhaps Mr. Ruskin no more expected to be taken seriously when he wrote that *jeu d'esprit* on art than he expects

to be when writing of literature. We understand that Mr. Ruskin has recently advised the extinction or banishment of the works of Thackeray, Kingsley, and others, for the overwhelming reason that Mr. Ruskin does not agree with those authors in their views of life. Mr. Ruskin, we fancy, does not expect or wish his advice to be taken; he merely desires to show the world what an original humorist he is.

"But surely," say some, "Mr. Ruskin must be a good judge of art, for did he not discover that neglected genius, Turner, and reveal him to the British public?" Turner, the neglected genius, had, however, managed by the exercise of his art to extract a fortune of £150,000 from the unappreciative public before Mr. Ruskin became his champion!

With regard to Mr. Ruskin's more pretentious works, such as the "Seven Lamps of Architecture" or the "Stones of Venice," it is not necessary to read his books to detect his weakness; this is abundantly evident from the specimens he has chosen for illustrations, and, we suppose, for extravagant if eloquent laudation. Some of these examples are so puerile in design and form, that we can only imagine that the beauty, sheen, and colour of the marble have caused Mr. Ruskin to overlook the poor quality of the design.

And, after all, Mr. Ruskin was not the discoverer of the architecture and decoration of the Doges' Palace any more than he was the discoverer of Turner's genius. Both, we think, had their admirers before he gave them the aid of his eloquent pen; but they were not blindly worshipped. Allowance was made for the associations of the Doges' Palace, its romantic situation, the glamour of its history and traditions. Its beauties were commended, its faults duly noted, and it received its proper place, which was not, however, "above the Parthenon and all that is great and beautiful in Greece, Egypt, or Gothic Europe."

The difference between the work of an incompetent and a competent critic may easily be perceived by comparing Ruskin's

"Stones of Venice" with Fergusson's "Handbook of Architecture."

Fergusson shows the mature judgment of a man who has studied all styles, whose sympathies are wide enough to appreciate the decorative beauty of detail of Indian work, the regal richness of Saracenic, the virile strength and affluent design of Gothic, as well as the exquisite sense of proportion displayed in Greek. Beside him Ruskin appears like an uninstructed amateur, who, discovering some glittering gewgaw, concludes in his enthusiasm that it is a jewel of inestimable value, and proceeds to claim for his shiny beads a place above the royal heirlooms which have justly commanded the admiration of centuries.

This position of Mr. Ruskin is quite well understood by artists and by architects; they are pleased to listen to his eloquence, but they do not follow his precepts; for the reason that there is either nothing to follow but elegant words, or the examples he culls support very imperfectly—sometimes very ludicrously—his pretensions to be a judge of what is beautiful or appropriate.



INDIAN DECORATIVE SILVER.
(Procter and Co.)



DRAWING-ROOM FRIEZE DECORATION. Painted by J. M. S.

CHAPTER XI.

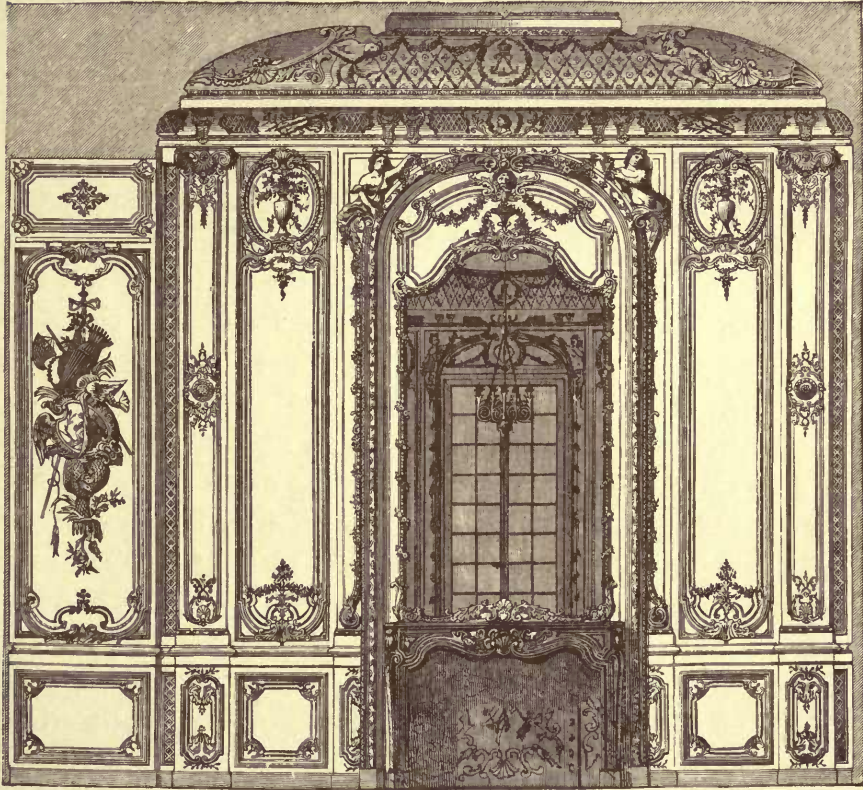
DRAWING-ROOM DECORATION.



WHILE the new style received ample support from the rich middle classes, the aristocracy, with a few exceptions, held themselves aloof, and gave but slight encouragement to the modern style of design.

They preferred the styles which were hallowed by some kind of historic association to the new work which attempted to adapt ancient forms to modern requirements. The preferences of the aristocracy did not, however, lead them to adopt pure or early forms of decoration either in Gothic or classic; their tastes directed them to the French versions of classic or Renaissance art, as practised under Louis Quatorze and Louis Quinze. The French style was gradually evolved from Italian Renaissance by the labours of Pierre Lescot, Philibert Delorme, and Jean Bullant, who were the architects of the earlier portions of the Louvre and the Tuileries. They were ably seconded by Jean Goujon, Cousin, and Pilon, decorative sculptors of great ability. Later it was developed by Jean Lepautre into the dignified, rich, and well-proportioned style of interior decoration which we see to-day in the magnificent gallery of Apollo at the Louvre. Lepautre's style of interior decoration was modified by Mansard and Berain, and mirrors became a distinctive feature of the decoration. This

in its turn was followed by the rococo style of Louis Quinze, of which the decoration of the small salon at the palace of Versailles, given on this page, is a very favourable example. An illustration of the style of Louis Seize is given in Plate XI.,



DECORATION OF SMALL SALON, PALACE OF VERSAILLES. Style of Louis Quinze.
(From "Architectural Styles," published by Chatto & Windus.)

which delineates the boudoir of Marie Antoinette at Fontainebleau.

The application of the French style to English interiors is fairly shown in the illustration of the Cedar Room, Warwick Castle (Plate XII.).

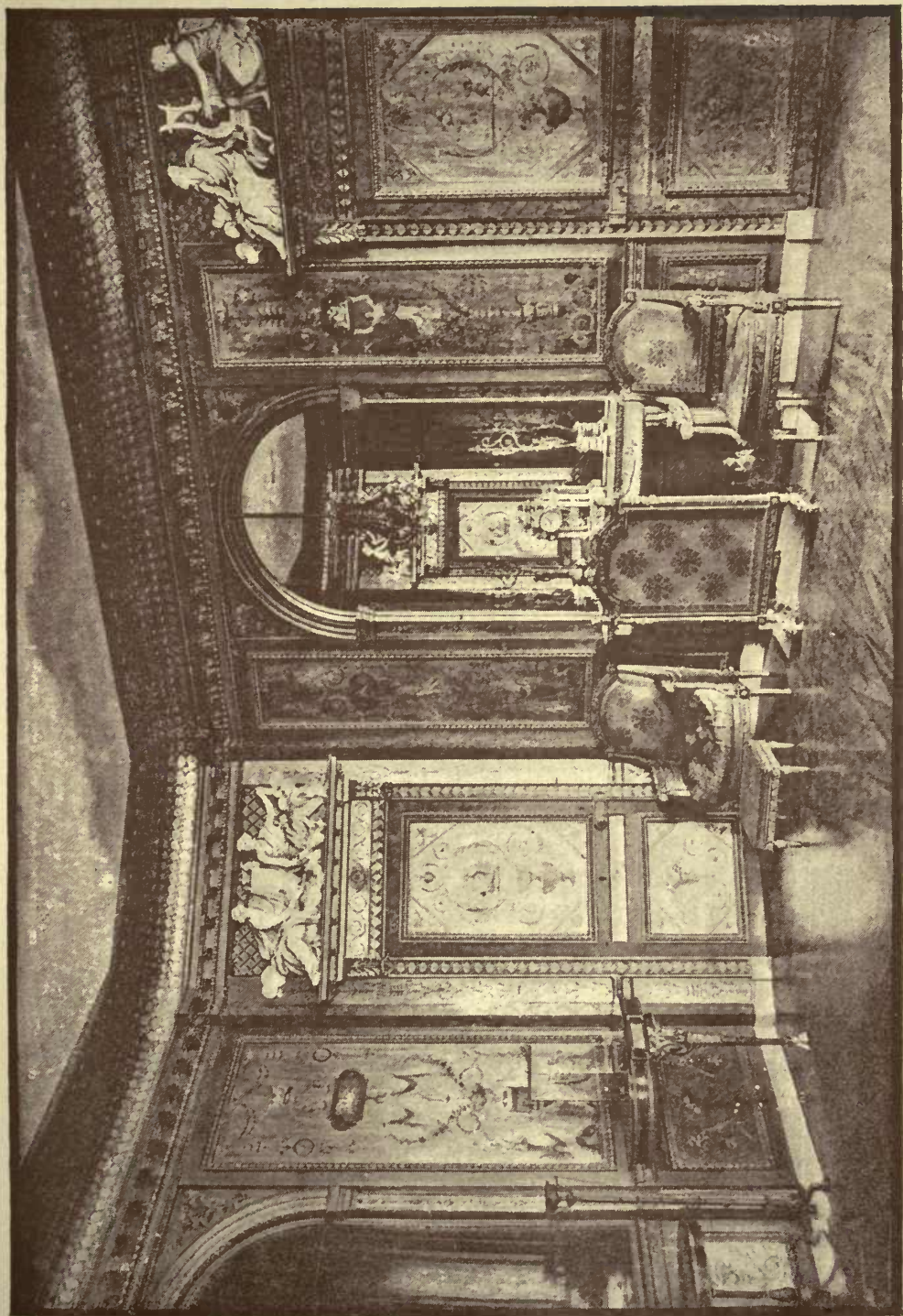
The rooms were lofty, the ceilings usually coved; the ground

tints were light, the raised ornaments gilded, and it is not to be denied that there was a palatial richness, united to a playful elegance of effect, which rendered the style exceedingly attractive, especially for drawing-rooms and boudoirs.

The ease with which copies of the decorations could be obtained in carton-pierre may have had something to do with the adoption of this style. Some of our London dealers have found it profitable to buy entire suites or fragments of the decorations of French châteaux, which were resold for the decoration of English mansions; deficiencies were easily made good, by the facility with which missing parts could be replaced by making a mould from the perfect parts, and recasting.

In some interiors done in this style the walls are covered with silk, usually of a light tint, and of the flowing elegance of pattern used during the time of the Grand Monarque and his successor. Many of these were of the kind called Bergerades, or shepherdess patterns, and were famous for the exquisite delicacy of their effect, which was got by choosing first a pretty tint for the ground colour, and making the pattern in an harmonious tone, enriched by sparkling but minute parts of brilliant and gem-like positive colour. The grounds were strewn with flowers, had stripes straight, waved, or shaped into pleasing forms; they were interspersed with branches, blossoms, and groups of flowers and leaves, done in colours of such attractive sweetness as to give a new joy to life.

When the grounds for this style of decoration are painted, they should be done in pure light tints, having a foundation of primary or secondary colour, lightened to a pale hue with white, the toning of which should be done with extreme care, to avoid injuring the purity of the tints. Sometimes, however, distinct though pale tertiaries may be used with good effect to contrast with the primary and secondary tints. Gold is necessary to divide the tints and to bring out the full effect of the raised mouldings and enrichments; though for plain work, such as



bedroom decoration, the whole of the walls, ceiling, panels, and enrichments are often painted in one colour, usually white or cream.

Chelsea House, erected for Earl Cadogan from designs by W. Young, has a suite of three drawing-rooms; these are decorated in the styles of Louis Quatorze, Louis Quinze, and Louis Seize. The ceilings are lofty, and are like the wall panels enriched by raised and gilded ornaments. Though the general effect aimed at is sweetness and light, there is little, if any, pure white used in the decorations. Hues of soft rose-colour are contrasted with equally soft tones of pale green intermingled with gold in the panels and stiles, but the predominant tone is a deep vellum or very pale drab colour. The principal ceiling panel of the chief drawing-room is filled by a painting by De Witt, the other panels being in raised and gilded ornament. Nearly all the ornament in these rooms is genuine seventeenth and eighteenth century work, gathered at various times on the Continent. Where the ornament was insufficient or defective, the necessary parts were reproduced from the old work. The chimney-pieces are also works belonging to the seventeenth century, and are light in colour. The furniture throughout the rooms is gilded.

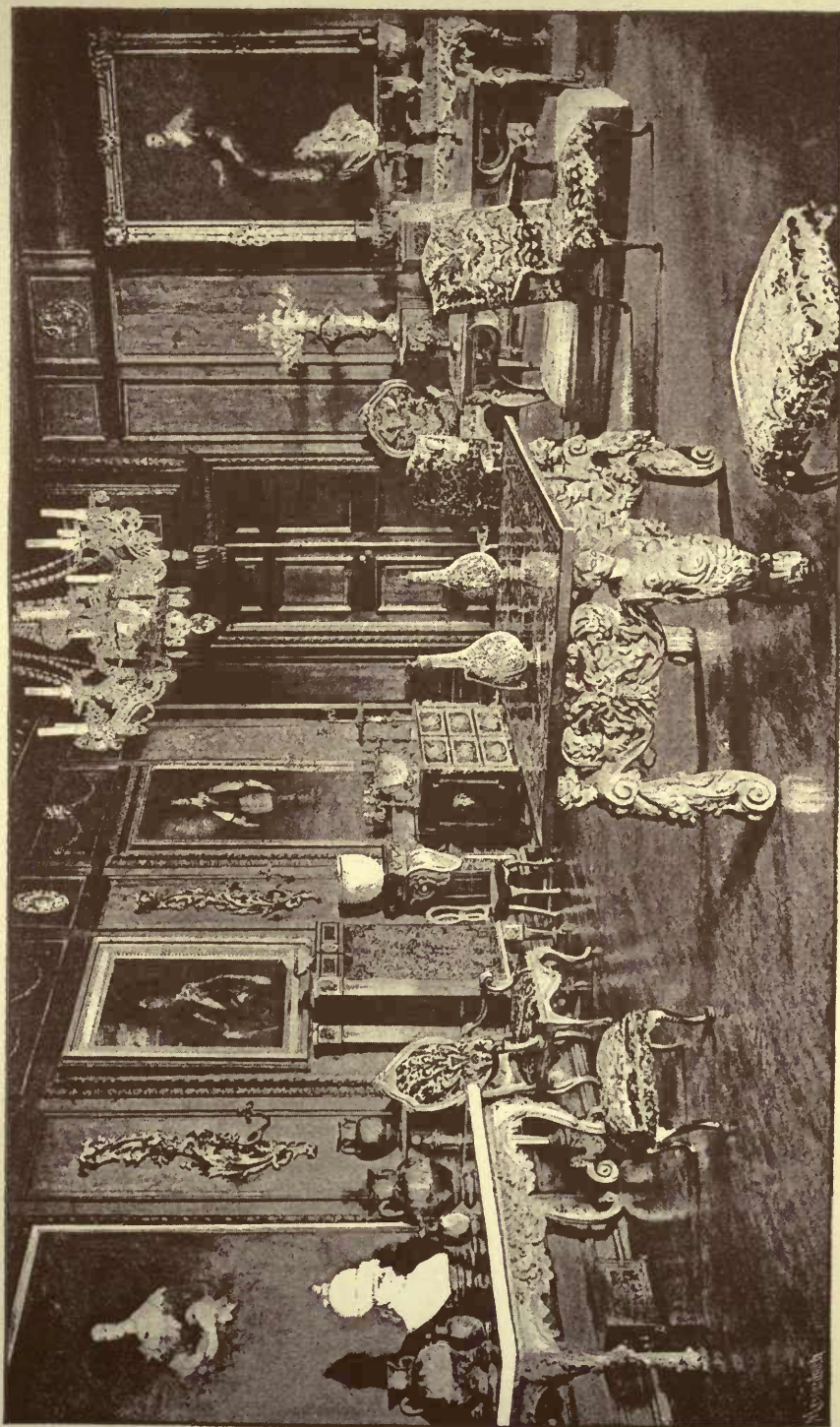
One of the houses decorated and furnished by Johnstone, Norman, and Co., upholsterers to the Queen and the Prince of Wales, contains two drawing-rooms on the first floor. The first of these has its walls covered by specially designed Aubusson tapestry, with subjects after Watteau, Boucher, and other artists; the designs are similar in style throughout, so that the contrasts are not violent, while there is no monotony; the colour is soft and delicate, and as the subjects are chiefly pastoral, there is a good deal of sky, ærial, and distant effect, which has the advantage of making the room appear larger than it really is. The woodwork is decorated in harmonious tints, in which a delicate greenish-grey and its complementary colours

predominate. The ceiling has raised panels with delicately relieved ornaments brought out by pleasant tints and by gold. Amongst the furniture, which is of walnut inlaid with various other woods, a magnificent cabinet is specially noticeable for the elegance of its design and the variety and subdued richness of its carvings and inlays. Corresponding with this is a circular table, of which the top is elaborately inlaid with various woods, forming round the border a scroll, which rivals in elegance of form and rich harmony of colour the finest examples of the Italian Renaissance. The curtains of the room are of fine tapestry bordered with velvet and richly fringed; the valances correspond in sumptuousness of effect.

The other drawing-room is a still more beautiful room. Part of the front is curved out to form a segmental bay of three windows, extending from floor to ceiling; this bay works very happily into the ceiling design, which is formed into a panelled circle of which the window bay forms a part; the ceiling has enrichments of Italian ornament, brought out by light tints of colour and gold. On the walls we have, instead of the tapestry of the first drawing-room, panels of combed pinkish salmon-colour, with an under-colour showing through the well-defined wave-toothed marks of the combing; this gives the appearance of silk *moire-antique*, and has a charming effect. The stiles between these panels, as well as the panels on the doors, are painted by hand with arabesque designs, beautiful in form and in well-chosen delicate colours; each touch is clear, sharp, and distinctive in form, yet the colour is so artistic and delicate that the work forms a mosaic of more than mosaic harmony.

The furniture of the room is of satinwood inlaid with amboyna, ivory, enamels, and beautiful *repoussé* work in bronze. The grand pianoforte, the large cabinet, and the two smaller cabinets are splendid specimens of the best art applied to furniture. The chairs are covered with Aubusson tapestry, and the curtains are of the same material. Altogether we have

PLATE XII.



THE CEDAR ROOM, WARWICK CASTLE.

never seen a more charming room : part of its effect may be due to its happy shape and the beautiful proportion of its parts, but its chief beauty is undoubtedly derived from the exquisite delicacy and harmony of its colouring.

By way of contrast to these rooms in French Renaissance and Italian Renaissance styles, we may mention a drawing-room done for a Gothic mansion by Mr. John G. Crace. The style chosen was that of the early illuminated manuscripts. The dado was of a brownish hue, enriched with dragon panels at intervals ; the walls were divided into panels by stiles enriched with illuminated ornament. In each stile, about six feet from the floor, was a panel containing a figure-subject referring to a particular musical instrument. The room was large, and there were between twenty and thirty of these musical subjects ; no two panels were alike. The subjects were male and female players on ancient and modern instruments, such as the Egyptian harp, the Assyrian dulcimer, the tamboura, the magadis, the kithara, the double flute, the viole, the violoncello, the guitar, the serpent, the tambourine, the hautboy, the zither, and so on through ancient instruments down to the more modern harp and harpsichord. The panels between the ornamented stiles were filled with silk of a colour that partook of bluish green grey ; that is to say, it suggested all these colours, though none of them could be said to predominate. The frieze was formed by rich illuminated ornament on which were placed at intervals figure panels on gold grounds. Keeping up the idea of music hinted at in the stile subjects, the subjects of the frieze panels were taken from musical scenes in Shakespeare. Thus, one of the long panels illustrated the passage from *Twelfth Night*, " If music be the food of love, play on." As fitting the subject, the figures were all men and boys, representing the Duke, his attendants, and the minstrels (see heading to Chapter XII.).

The subject of the companion panel was taken from the play of *King Henry VIII.*, where Queen Catherine says, " Take

thy lute, wench : my soul grows sad with troubles. Sing, and disperse them, if thou canst." In this, as is fitting, the figures are all feminine (see heading to this chapter).

The other panels had subjects from Shakespeare's songs, such as "Blow, thou winter wind!" "Orpheus with his lute," "Who is Sylvia," "Under the greenwood tree," "Where the bee sucks," and "Hark ! hark ! the lark." These musical figure subjects were painted by the author, and many of them have been illustrated in the pages of *Decoration*.

Some very fine drawing-room decorations have been executed by Messrs. Collinson and Lock ; the ceilings are in plaster, of Italian design, graceful and flowing in line, and beautifully modelled. At various points in the ornament, jets of electric light are introduced ; these not only light the room with fine effect, but show to advantage the exquisite delicacy of the ornament. The stiles are of delicate raised ornament in enamel white ; the frieze and dado are in agreement with the design of the stiles and ceiling ; the wall spaces are covered either by solidly gilded leather of Italian design, silk of beautiful colour, or papers which reproduce the Genoese or other Italian fabrics of the Renaissance. The furniture used is sometimes enamel white, which shows the delicate carvings with fine effect, or it is ebony or some other dark wood inlaid with engraved ivory. In another drawing-room done by Messrs. Collinson and Lock, from the design of Mr. H. W. Batley, the dado is of mahogany, the door, cornice, chimney-piece and panelled ceiling are all made of mahogany and satinwood ; the ceiling has painted ornaments in the panels. The walls are covered by a special design of tapestry silk, the general tone of which is bronze green picked out with gold and coral-colour ; the furniture is of satinwood with the metal-work gilded.

In the drawing-room at Rutland Cottage, belonging to the Earl of Cadogan, and done from the design of Mr. W. Young, the leading colours used are shades of terra-cotta, going on the

one hand to rich dark brown and on the other ascending to tints of delicate yellow and cream white.

All the woodwork is painted in these shades, and the walls are filled in with a pattern of Liberty's beautiful Indian printed silk, in which terra-cotta colour predominates. No gold is used in the decoration of this room. Stained glass decorates the windows; the ceiling is panelled out into squares broken up into circles at the points of intersection of the delicate ribs; the panels are ornamented with flowing design of a light and graceful kind. The frieze occupies about one fifth of the space between the floor and the under side of the cornice, and the panelled dado and skirting is about double the depth of the frieze.

A drawing-room decorated by Mr. Crace had a ceiling in low relief tinted in Wedgwood colours, after the manner of the Jasper ware; the cornice was in stronger tones of same colours. The stiles were in tones of warm green and russet with a medallion enrichment, the spaces between being filled with an imitation brocade paper of pale Indian blue. The dado and woodwork were painted in cream with line enrichments in drab and gold.

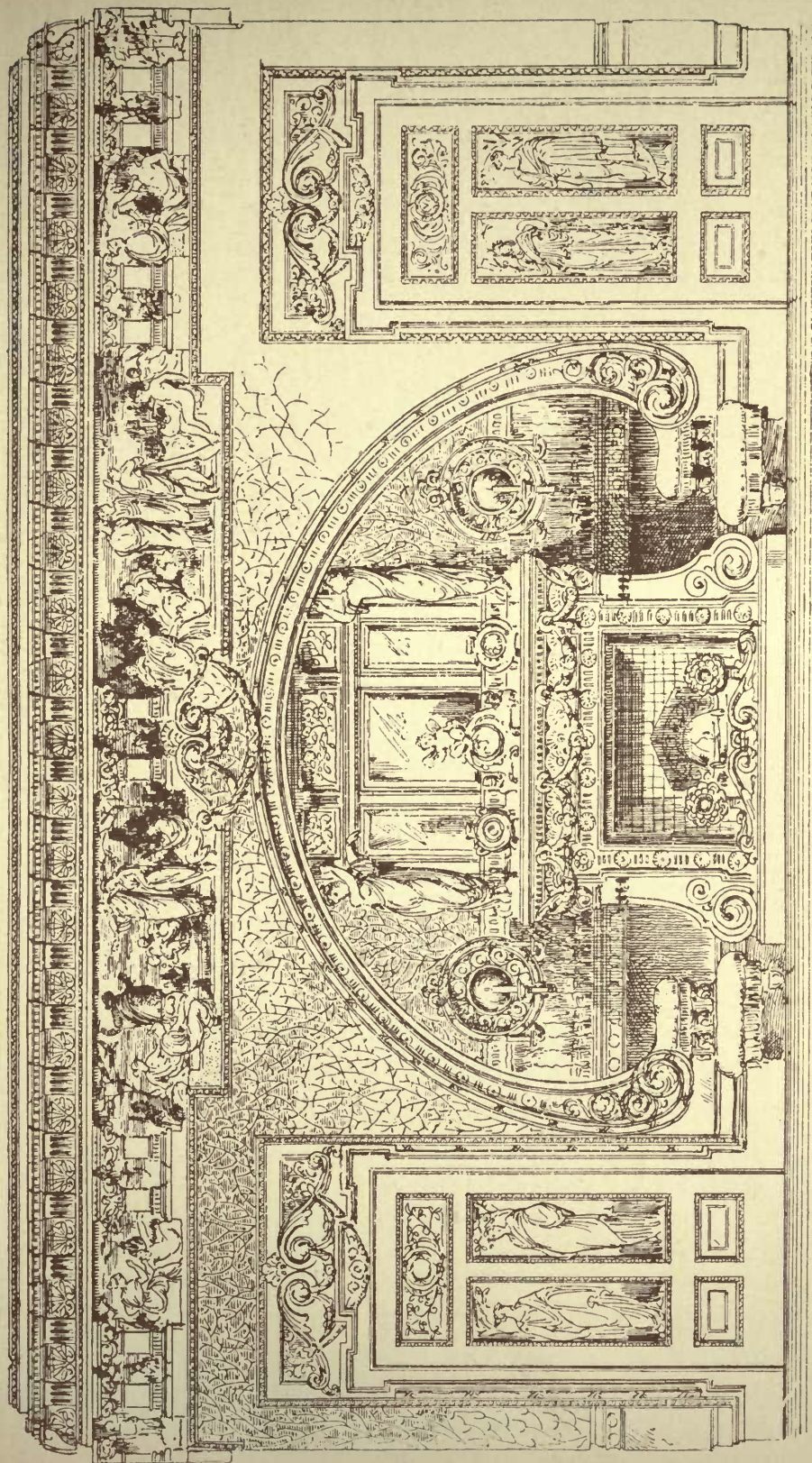
A boudoir by the same artist had the ceiling formed into a central octagonal panel by ribs of cedar-colour. Eight circular panels round it contained paintings of children; the other panels had a delicate stencil border. The cornice was of cedar-colour and gold; walls were hung with silk of a small pattern of gold and greenish blue; dado agreed with cornice in colour.

Perhaps the richest furnished drawing-room, however, will be found on the other side of the Atlantic, in the house of an American millionaire. For this house Sir Frederick Leighton has painted the ceiling with beautiful figures on a gold ground. Alma Tadema's "A Reading from Homer" is to be one of the wall subjects, while the furniture, made by Messrs. Johnstone, Norman, and Co., is of the most costly materials and exquisite design. Onyx in large single slabs, lustrous and semi-transparent,

forms the table-tops. The framework of the furniture is of ebony, ivory, and bronze; it is carved and inlaid with wood, metal, and precious stones. The coverings of the furniture are of silk richly embroidered. The designs for these veritable works of art in furniture have been done by Mr. Alma Tadema, and have been admirably worked out under his superintendence by Mr. W. C. Codman.

To find furniture of equal beauty and intelligence of design and equal choiceness of material and workmanship, we should have to combine the palmy days of Greek art with the luxury of the Roman Empire at its best period of taste. The frieze of the room is in sculptured statuary marble.

In the drawing-room with elliptical arch at end, illustrated on Plate XIII., the walls are covered by Liberty's silk of pale greenish yellow ground with gold pattern; the leading ornaments round the arch and the scroll-work above it are gilded solid, and toned in parts by lacquer. The cornice is painted pale greenish yellow rather darker than the silk on the walls, and has the leading enrichments, dentils, and modillions gilded, and the ornaments between the modillions picked out with a coral ground. The little columns dividing the frieze are nearly of the same general colour as the walls, but are picked out in parts with cinnamon, coral-colour, and gold. The frieze is in natural colours, but the tints are all delicate; there are no strong or dark colours used. White, with touches of cadmium and Venetian red, and delicate blue are used for the sky, and pinkish coral-colour for the distances. The light moulding and ornaments round and over the doors are gilded, and so are the backgrounds of the figure panels and the mouldings round them; the rest of the door, architrave, and skirting are covered with silver, lacquered down into shades varying from pale green to bronze. The dado, seen beyond the arms of the seats at foot of arch, is yellowish green plush, the dado bands above being in gold, cinnamon, and coral-colour. The sconces



DRAWING ROOM DECORATION. Designed by J. M. S.

are gilded, the grate, fender, and fire-dogs of polished brass. The chimney-piece is of onyx-coloured marble.

In the small drawing-room illustrated on this page a moderately good effect is obtained at a trifling cost.

Taking the room as it left the builder's hand, the walls were



DECORATION OF SMALL DRAWING-ROOM.

treated to as much linseed oil as they would take in; when this was thoroughly dry the painting began. The woodwork was dark crimson or marone; it was dusted in Japanese fashion with gold bronze and protected by varnish. The dado, H, was painted in marone rather lighter than the skirting; the dado band, G,

was a bluish green, and the space above, up to the gilt picture-moulding, E, was painted a pale colour, inclining to blue. This space was afterwards covered by a cretonne with a ground of low-toned green with small flowers of piquant colour among lighter green leaves. This cretonne was fringed with wool of the same tints as the cretonne itself, at the point over the dado band. The dado band was bordered top and bottom by a narrow paper border in dull blue and gold; this was also used at D, immediately between the frieze and the picture moulding. The frieze was divided into panels by wall paper, a darker paper being used for the square panels. In the centre of the square panels are small figures copied from Minton's music tiles. The dado band is enriched in the same way as the frieze. The cornice is simply in size colours, the main tone being pale blue enriched with greenish yellow and coral colours. B is a gilt bead. The chimney-piece is ebonised; the fire standards and inner rim of chimney-piece are of brass. There is a figure panel in the frieze over the centre of chimney, but the wall-paper decoration would have done nearly equally well if there had been any difficulty in obtaining the figure work.

The upper parts of the windows are filled with stained glass. The window panels have groups of flowers painted direct on the marone ground of the woodwork, while the stiles round them are dusted with bronze.

A very pretty effect can be obtained in an ordinary room by using the dado fillings and friezes made by Wm. Woollams and Co. or Messrs. Jeffrey; these are to be had in all kinds of appropriate colours. The picture moulding, not a rod, should be nailed just between the frieze and the filling, and the pictures should hang from *two* hooks by perpendicular cords, as the pyramidal lines given by the picture cord, when only one hook is used, tends very much to disturb the repose of the room.

For more expensive work nothing is finer in effect than a good Lincrusta design, well decorated. If a light effect is wanted

the pattern should be silvered all over, and picked out in parts with transparent glazes of pure colour. It may afterwards be toned to any shade of oxidation required. As in the wall-papers already mentioned, dado and frieze designs to go with the fillings can be had in Lincrusta.

The house of Mr. Pearce, the eminent shipbuilder, which was decorated by Mr. Andrew Wells, displays some very fine decorative work.

The drawing-room ceiling is, perhaps, more daintily painted than any other part of the house. The leading colour is pale moonlight blue on a cream ground; this is contrasted by various other effects in warm but delicate tones. The corners are enriched with draped female figures; and in the spaces between are groups of winged boys, bearing lightly blown wreaths of ivy, and guiding by gossamer bands birds flying in couples. The ceiling border is in darker shades of the same moonlight blue, with flowers in cream, cinnamon, and gold.

The walls are rose colour, with textile and gold effects. The woodwork is in shades of ivory, greenish white, and duck-eggshell colour, with gold on the mouldings.

Another drawing-room ceiling by Mr. Wells has a circular centre, with very elegant scroll-work spreading out from the centre towards the corners of the room.

In the Drawing-room Decoration, by Joseph Sharp, Plate XIV., a great part of the effect will depend on the delicacy, harmony, and contrast of the colours. The grounds may be in cream or very pale bluish green, pale yellow green, pale coral pink, or pale buff, parchment, or vellum colour, or any other tint that is delicate and pleasing in effect. The ornament should be painted in distinct touches, complementary colours being used against each other throughout, but never in large masses: thus pale yellow leaf inclining to green may have the part turning over of a delicate purple or violet, pale but warm green may have touches of pink; blue, or any other colour, may go against

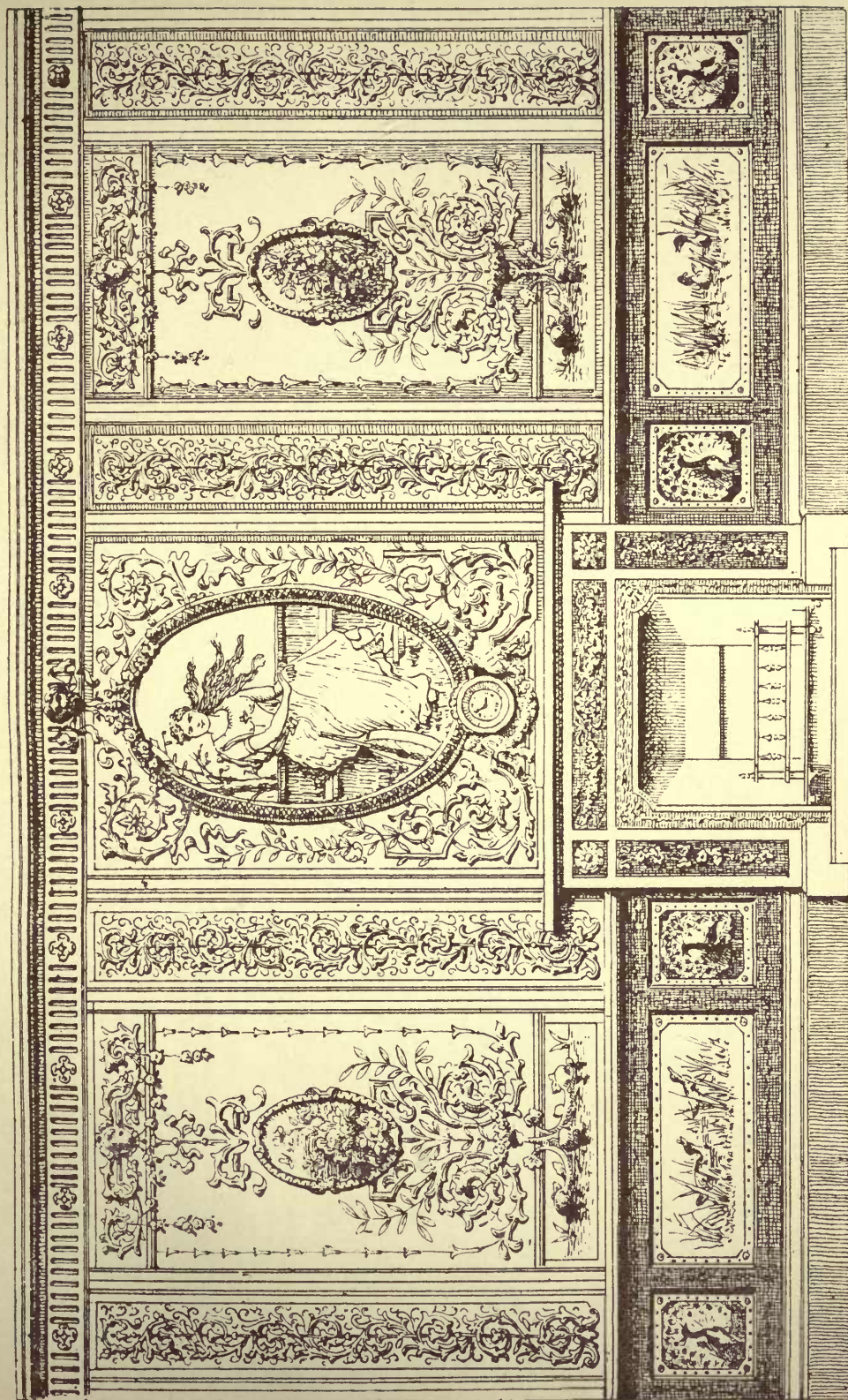
a pure golden brown, such as raw sienna laid on in transparent touches. No umbery or mud-like colours should be allowed on the artist's palette for this class of decoration, for the effect should be obtained by breaking up obtrusive parts by touches of pure colour of complementary or contrasting tint harmonised to the exact tone required. The colours should not be softened into each other, but ought to be laid on side by side as in mosaic work. If the colours are properly matched this gives a far better result than shading the colours into each other.

Gold may be used in the cornice, the dado rail, skirting, and round the stiles, but should not be mixed with the ornament; it should serve, indeed, simply as a framework to the painted stiles and panels.

A drawing-room lately furnished and decorated by Messrs. H. and J. Cooper has a beautiful carved white mantelpiece with white stiles to the walls, the panels being filled with silk *Rose du Barry*. The frieze is a fine specimen of old Scottish plaster-work, rich in filling and graceful in line; the cornice has coupled medallions, dentils, and other enrichments; the ceiling is enriched by a circular wreath pattern, interlacing in the outer portions, and ornamented with festoons. The screen at the end has the upper part filled with silk, under which is a band of turned work with clear plate-glass behind it; there are heavy curtains under, which can be drawn to keep off the draught.

A little parlour or drawing-room, also done by Messrs. H. and J. Cooper, is worthy of notice for the quaintness and prettiness of its proportions and decorations. The space between the floor and ceiling is divided horizontally into four nearly equal parts. The lower section is in wood panelling painted ivory colour, the second is an upper dado of celadon plush with cornice over it; the lower members of the cornice working as a picture rod, the celadon plush forms the background to display the delicate drawings, miniatures, and engravings which are rather under the line of the eye than above it.

PLATE XIV.



DRAWING ROOM DECORATION. By Joseph Sharpe.

The third section may be termed the wall-filling, though it is only about a fourth of the whole height of the wall ; it is covered by a silk fabric with a dull coral ground, enriched in parts with flowers of cream, amber, and blue. The upper fourth is devoted to the cornice and frieze, which are in cream and amalgam of gold and silver.

Some very fine specimens of the French style of decorating drawing-rooms have been executed by Messrs. Felix and Wayman for the Princess Louise, Baron F. de Rothschild, Mrs. Montefiore, Mr. Cyril Flower, Countess of Pembroke, and others. Both partners of the firm are practical men, and the finer parts of the work in the decoration and upholstery are executed by the hands of the masters themselves. They excel in the production of elegantly shaped furniture of the periods of Louis Quatorze, Quinze, and Seize. A boudoir ceiling executed by them is noticeable for the excellent effect got at very small expenditure of labour : the main portion of the ceiling is framed into an oval on which is painted a summer sky with masses of soft clouds delicately blended ; across the sky a few birds are fitting. The design is interesting, but not intrusive ; it gives just enough of design and colour to satisfy the eye without attracting it unduly.

The drawing-room decoration, by Fred. Margetson, Plate XV., is susceptible of various modes of treatment. The colour and material decided upon for the large panels would to a great extent influence the finishing of the other work. If we assume by way of a change that this drawing-room may be in darker hues than is sometimes customary, the wood chimney-piece, dado rail, skirting, pilasters, consols, and framing of the frieze might be in the natural colour of the wood, either mahogany or walnut ; the dado might be citrine and gold, picked out with light Venetian red ; the borders round the panels might be in lighter shades of the dado colour ; the colour of the small pattern of the panels could either harmonise or contrast with

these colours. Thus pale coral, primrose, and gold might be used in the one case, or a pale greenish grey ground with small pattern of warm green, golden brown, and red in the other. Gold should be used in the cove, the cornice, and the smaller mouldings of the woodwork.

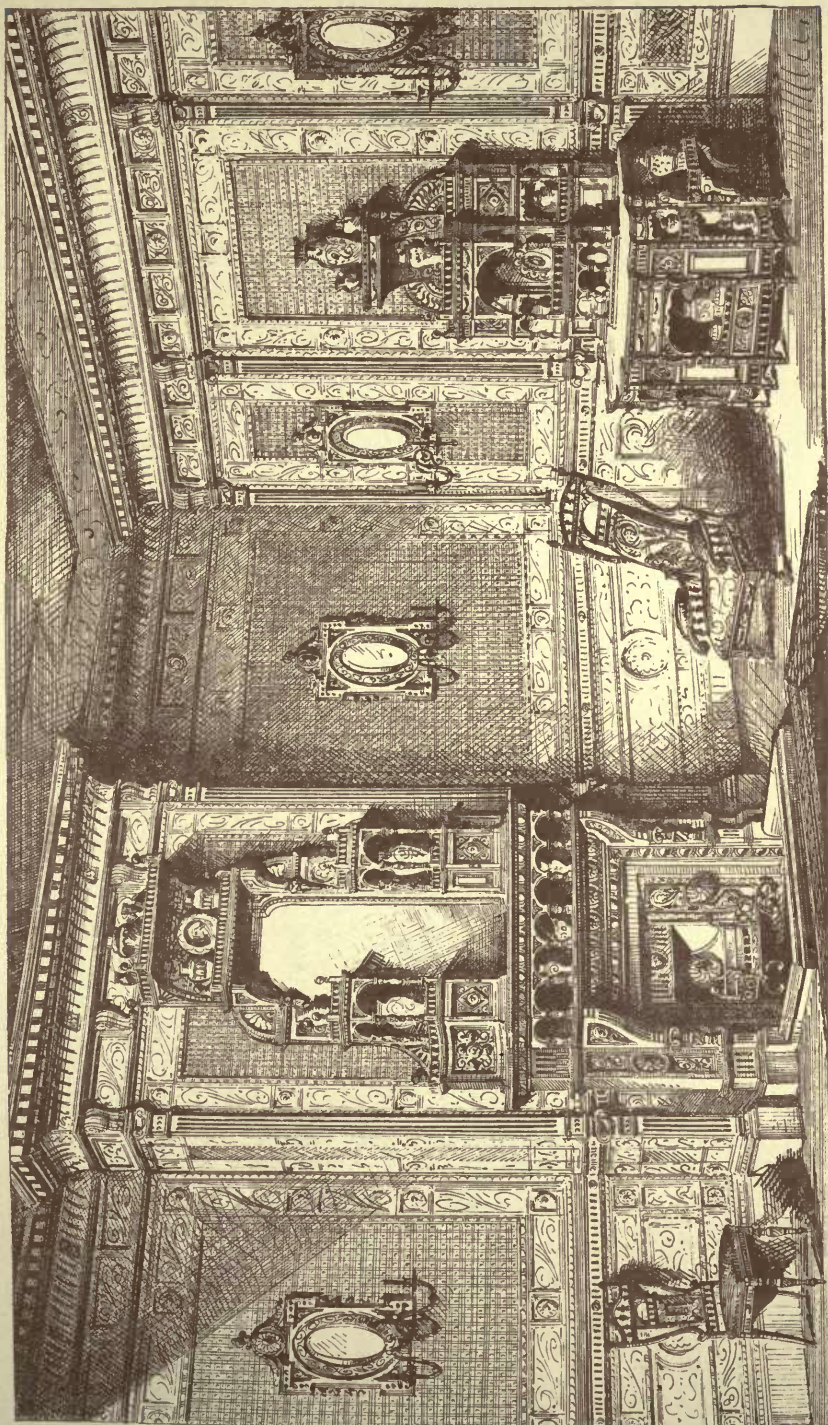
The ceiling, in like manner, should correspond or contrast with the walls, and either of the sets of colours used for the walls might be used in it, though they should be greatly lightened in hue.

A drawing-room by H. W. Batley, illustrated in his "Etched Studies for Decoration," has a low wooden dado and rail; above that a band of matting work, over which is a row of hinged frames on the line of the eye. These frames are intended to take engravings and etchings or water-colour drawings, so that they may be changed without trouble. The frames are divided by pilasters, and have a carved cornice over them. Above, the rest of the wall, amounting to one-third of the entire space between the floor and under side of cornice, is painted in Japanese style, and shows the sun in the upper right-hand portion, toward which a stream of birds fly upwards from the left-hand lower corner; the birds diminish in size as they ascend. Hanging foliage, flowers, other groups of birds, and clouds, form the other features of the design, which in well-chosen colours could be made an exceedingly attractive decoration.

If it is desired to treat a drawing-room in Græco-Roman style, the ceiling might be panelled, as in the design by Fred. Margetson, on page 103; but *all* the panels should be decorated with scroll-work in colours on a light ground. The beams, or ribs and cornices, might be in ivory-colour, ebony-colour, cedar-colour, coral-colour, and gold.

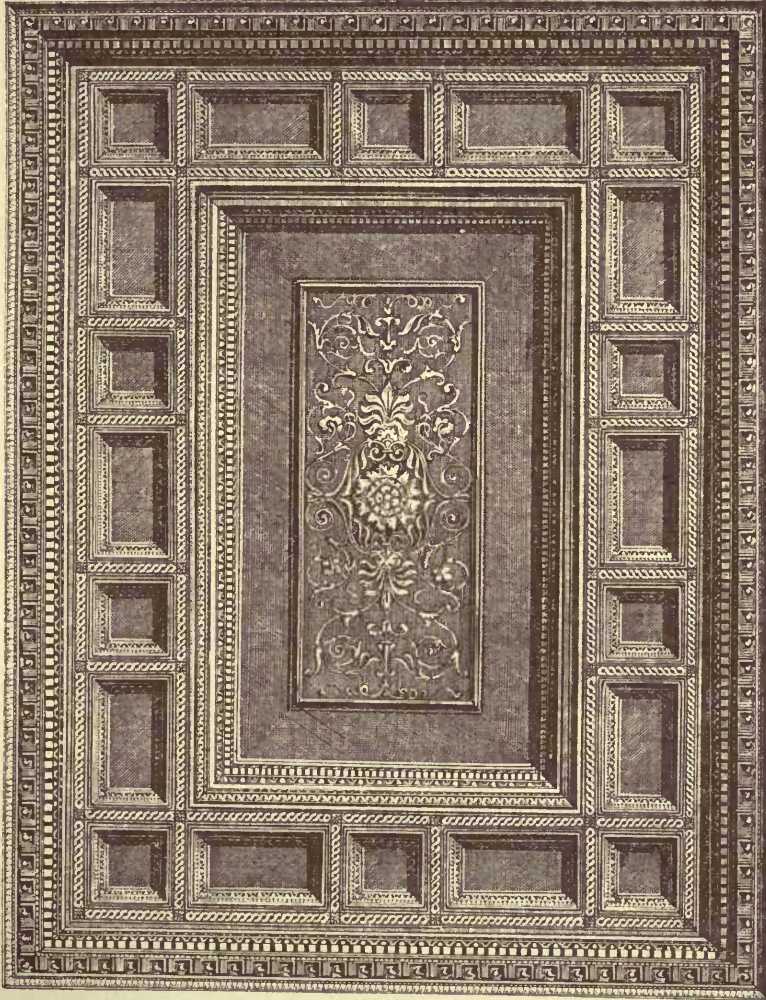
The wall might be divided by pillars or pilasters extending from the entablature to the dado, which should act as a base; the upper third of the space between the pillars might be grounded in warm blue grey to give a skyey effect, and should have a band of

PLATE XV.



DRAWING ROOM. Designed by Fred. Margetson.

bold colour beneath it. The lines of this band might be continued round the pillars or across the pilasters, but they should be in lighter colours, so as only to knit the pilasters to the band with-



CEILING DESIGN. By Fred. Margetson.

out cutting them in two. The ornament in these upper spaces between the pilasters should be of delicate scroll-work treated lightly, freely, and elegantly. Raw sienna might be used as a

basis for the ornament, which should however work into warm green, bluish green, red, blue, purple, and other colours properly toned and in small quantities. Pompeian red, raw sienna, cinnamon and gold, with warm brown or deep red outline, might be used for the band.

The two-thirds space below might be in Pompeian golden yellow, and might be panelled into three perpendicular spaces by upright stiles in the colours of the band above, but rather lighter in tint. These panels might be decorated by scroll ornament, or by festoons and masks in the upper portions, or by figures in the central one, or all might be left plain.

The dado band on which the bases of the pilasters rest, should be in similar colours to the band above, but should be darker. Red, black, and brown, with touches of blue should be used for the dado; the skirting ought to be in colours still darker, but of a similar kind. The effect got should be a gradual lightening of tone from the floor to the ceiling.

A boudoir, in the Adam style, decorated by Messrs. Jackson and Graham, is a very pretty room in delicate colours, called Wedgwood tints. It is good in keeping, colour, and general sympathy of effect. It is described by the decorators as follows:—

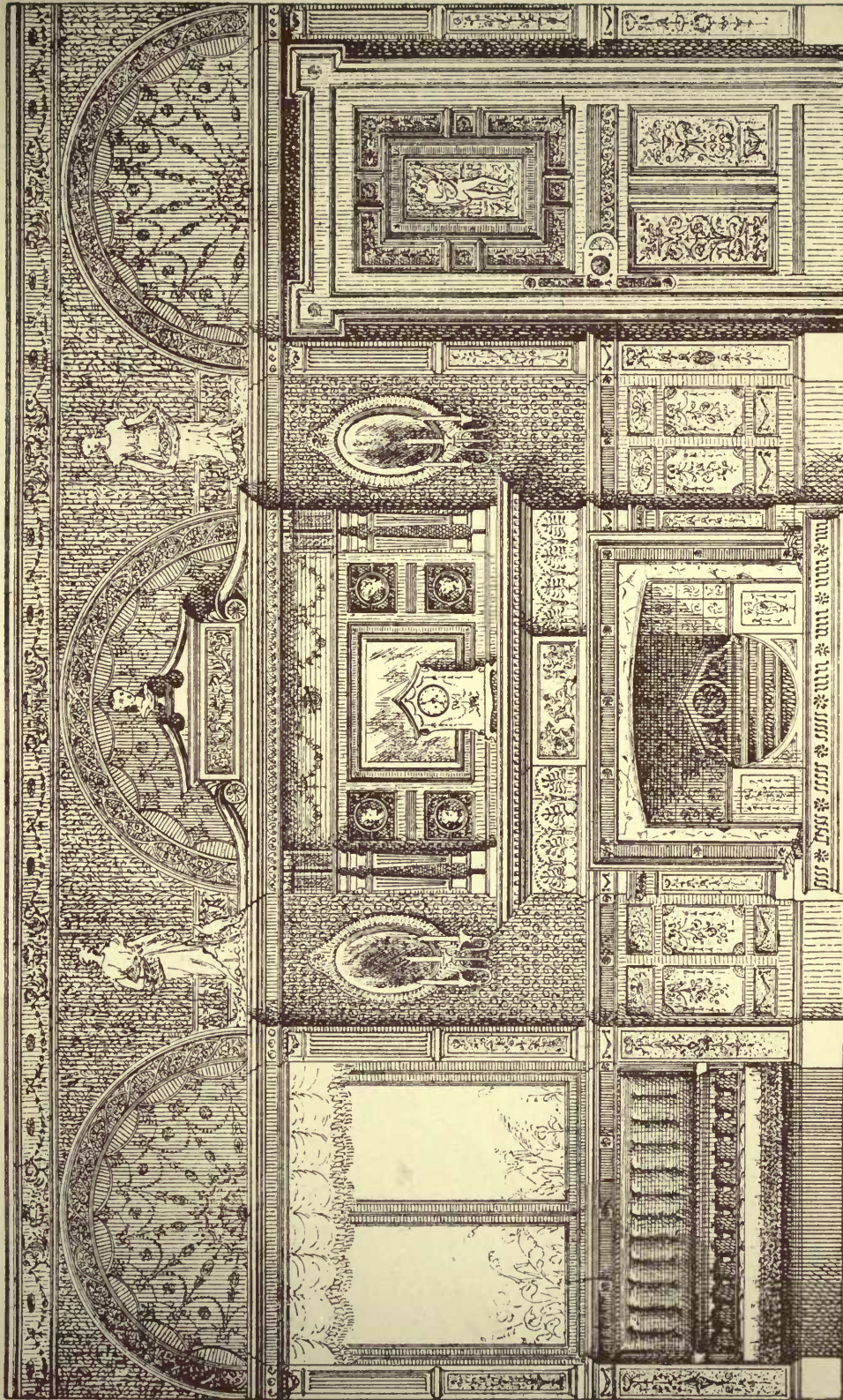
“The architraves, overdoor, dado, and skirting mouldings are exquisite examples of this charming style.

“The furniture of this room is of Spanish mahogany, inlaid with satinwood, and the chairs are covered with fancy silks, trimmed with plush and fringe.

“On the floor are some fine Persian rugs. The ornaments in this room are from the art studio of Dr. Salviati, in Regent Street.”

The drawing-room decoration by J. T. Jackson, Plate XVI., is not an unfavourable example of the Adam style, with the exception of the concave and broken pediment of the overmantel, which

PLATE XVI.



DRAWING ROOM DECORATION. By J. T. Jackson.

in our opinion is a bad specimen of art. The rest of the work, however, is very well proportioned, and in good harmony throughout. For this design *Lincrusta* might be used for the dado filling and frieze, as there are designs in that material which have a good deal of the effect indicated in the drawing. The colours should be light, and might either be in pale Wedgwood-blue, cream and gold, or in tints of cream, cinnamon, coral, citrine, and gold, several shades of each being used, and gradually deepening in tone as they approach the floor.

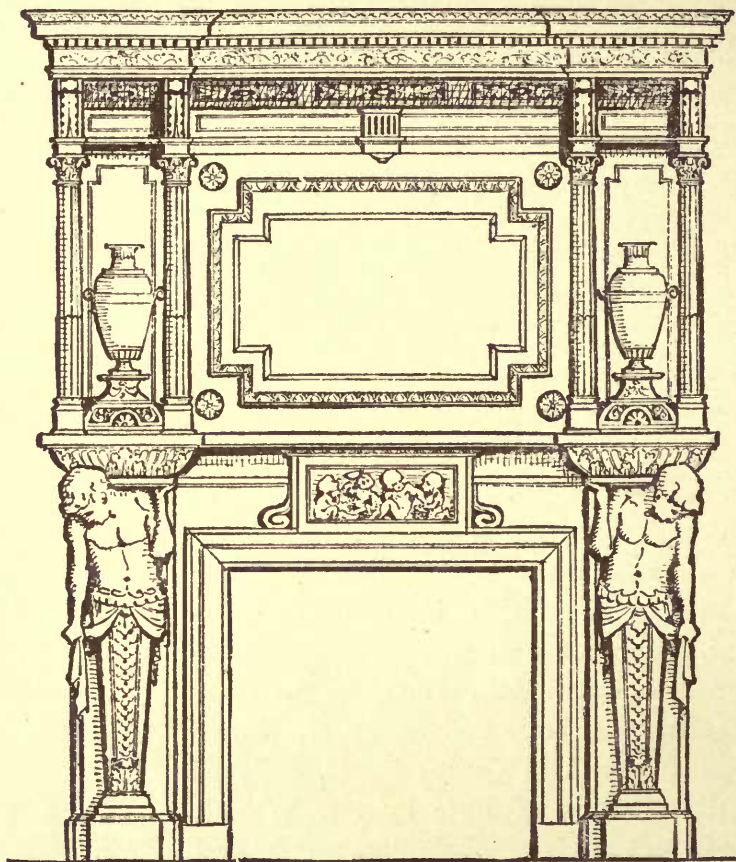
The drawing-room chimney-piece by Mark Rogers, jun., which is after the style of the Italian Renaissance, is intended to be done in a light-coloured marble. The artist, who is a sculptor of great talent, exhibited at the Royal Academy of 1886 a life-size caryatide for a similar purpose.

Though we have said that the nobility have shown a marked preference for French Renaissance decoration in their drawing-rooms, there are two notable exceptions to this rule, in Eaton Hall, erected for the Duke of Westminster from designs by Mr. Alfred Waterhouse, and in Cardiff Castle, designed for the Marquis of Bute by Mr. William Burges. Both of these buildings may be said to be mediæval in style, but though the building by Mr. Burges at Cardiff follows unpromisingly early Gothic forms, Eaton Hall, by Mr. Waterhouse, has a considerable tincture of modern feeling in its design; there is even, we might say, a touch of Italian Renaissance in the arrangement, mouldings, and details of the drawing-room.



SIDE OF CHIMNEY-PIECE.
By Mark Rogers, Jun.

The chimney-piece, which is of cream-coloured marble with red veins, has a square opening ; the consoles over the opening have carved acanthus leaves and fluted ovolas ; over the consoles are pilasters, fluted in the upper part and carved in the lower, are pilasters, fluted in the upper part and carved in the lower,



CHIMNEY-PIECE DESIGN. By Mark Rogers, Jun.

the caps being Italian in character. Above the capitals are two pairs of tiny semicircular arches, with square-formed mouldings around them, the mouldings between each of the two arches being supported by a little carved bracket. Each of the spaces between the pilasters has a central panel, upright oblong

in form, but with the corners cut off octagonally. This panel is filled in with green or blue marble; the corners outside of these panels are carved. The cornice to the overmantel has little corbels with semicircular arches connecting them with each



ORIENTAL VASE FOR DRAWING-ROOM DECORATION.

other, and the other members are more continental than English mediæval in style.

The dado is formed of groups of three upright panels, and of one panel alternately, the stiles between the groups are bracketed

at the top to support the dado rail, which has some considerable projection. This wood panelling is painted green; the wall space is covered with velvet or plush, on which are fixed large paintings of birds. A carved band or cornice, lining with the cornice of the overmantel, frames the wall space, above which is a painted frieze of a partly geometrical, partly natural pattern; that is to say, the flowers are arranged geometrically on circular roundels of gold, while the stems or leaves are spread out naturally on the intervening spaces. This decoration has been carried out by Messrs. Heaton, Butler, and Bayne.

The saloon of Eaton Hall has a high wainscot of panelled light oak, and over that a deep frieze, representing the "Canterbury Pilgrims," painted by H. S. Marks; the oak of ceiling is relieved with gold lines. The mantelpiece is of white stone, and has carved columns, and a figure frieze in panels; the shafts of columns are of blue-grey marble, while the mouldings round the fire-opening are of red granite.



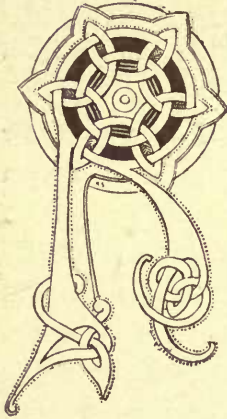
INDIAN CARVED FURNITURE.
(Procter & Co.)



DECORATIVE PANEL FOR FRIEZE. Painted by J. M. S.

CHAPTER XII.

THE DINING-ROOM.



ICHER and darker colours are usually selected for this apartment than for the drawing-room ; but it occasionally happens in town houses that the light is not strong enough to agree with a sombre style of decoration, so a lighter style is sometimes adopted. In one of the aristocratic but rather narrow streets near St. James's Palace there is a house with the dining-room on the ground floor, which is so overshadowed by the tall houses on the other side of the way, that the wise decorator has used cream tints and gold for the painting to make up for the want of light.

This, however, is exceptional, and it is possible to obtain as good an effect and quite as much light by using one of the embossed papers or leathers, gilded solidly. This material reflects a large amount of light, and gives a much richer effect than could be obtained by cream tints. As this golden embossed leather or paper harmonises with every colour, any tint or tints may be chosen for the woodwork to go with it. Where there is abundance of light the decorator's choice is unlimited. He may use for his walls one of the splendidly coloured papers produced by Wm. Woollams and Co. or Messrs. Jeffrey, either

worked as a flat paper, a fabric, or brocade paper; or he may take a specimen of tergorine, which is an imitation of embossed leather, a flock paper, either painted, plain, or partly gilded. He may take a Tynecastle tapestry, real tapestry, cretonne, or plush; or Japanese stamped paper, gilded over or partly gilt. He may use painted tapestry in panels, or may map out his walls into combed or sanded panels, and stencil over the ground with transparent colours.

He may have Lincrusta, which is specially suited for dining-rooms, and by a judicious arrangement of it in its natural colours secure a quiet and harmonious yet rich effect in the fine warm citrine greens, browns, and dull reds in which it is manufactured.

That, of course, is only one of the phases of Lincrusta, for varied and beautiful as the designs are, the modes of decoration of which it is susceptible are still more beautiful and varied. If a quiet rich effect is desired, the colourings may be gradually lightened from floor to ceiling, as in a specimen of this material exhibited some years ago, the colour arrangements of which were as follows: Wood skirting, lower member, black; upper members, dark marone. Dado, marone in two shades, with fillets and other small parts brought out by pale olive-colour. Dado-band of wood, coloured black and dark marone as in skirting. Wall-filling had a dull Venetian red ground, the raised Italian pattern spreading over the ground was in pale olive or tertiary greenish brown, touched in parts with lighter tints. The small band under the frieze had a yellowish-green ground with raised fillets and pateræ in gold. Frieze had a dull olive ground; the ornaments were in lighter olive, with the swags and scrolls brought out with bluish-green. The frieze patera had a gold outside band and gold centre, with leaves of dull red on dull green ground. The narrow upper band of frieze was of yellowish-green and gold, similar to lower band. The cove was yellowish-green in two shades; above the cove

was a narrow horizontal band, in shades of vermillionized Venetian red.

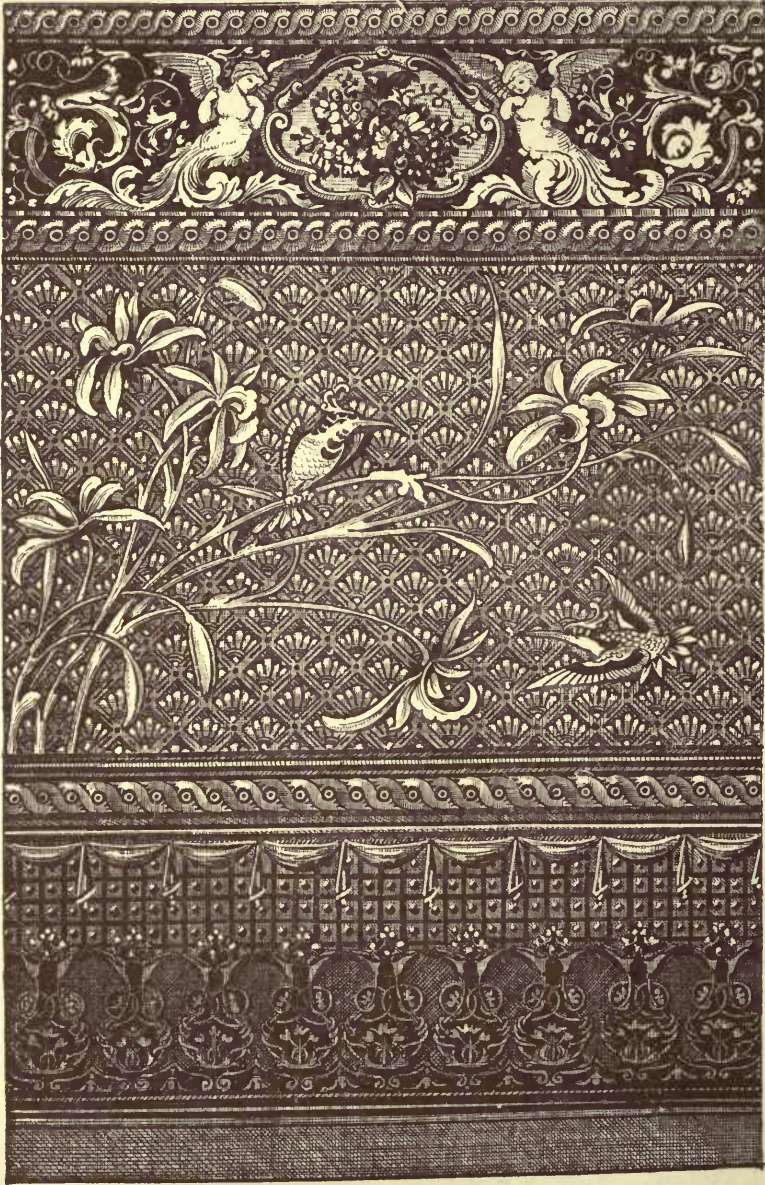
Another Lincrusta decoration exhibited at the same time had the ground of the filling of brown, with raised brownish-green leaves turning to bluish-green at the points. Smaller leaves of a dull yellowish-green in several shades sprang from the brown stems and interspersed themselves throughout the design. The conventional flowers which were scattered through the pattern had a bright red central point with dull black ground, olive-green sinkings, and citrine fillet round the cinque-foil. Some purple flowers gave variety to various parts of the design, which though lively enough was by no means intrusive.

If a special set of decoration be desired, the decorator may use a scheme of decoration similar to that adopted by Fred. Margetson, shown in the illustration on the next page.

If costliness be no objection, he may adopt the rich treatment shown by Mr. Batley in Plate II. of his "Etched Studies." In this design the walls have a low-panelled dado, from which spring broad and fluted pilasters with large panels between them. Over each pilaster is a carved figure, and between the figures and over the panels the space is filled with a closely filled pattern of leaves and flowers, which would probably look best in carving or stamped leather. The author intends the work to be done in fumigated oak or walnut, with the panels inlaid with pear-tree, satinwood, and ebony, the frieze to be of stamped leather, with the figures supporting cornice carved in low relief.

This, or a similar design, might, however, be adapted for more economical working by the elision of the more expensive wood panelling, and by giving the effect in tints of colour. The frieze might be painted in shaded gold on a dark brown ground; or if full colour was desired, the natural colours might be glazed over the gilded or silvered leaves in the manner so often used with such good effect in Lincrusta. The figures, instead of being

carved, might be painted either in buff, brown, and gold, or they



WALL DECORATION. By Fred. Margetson.

might be worked in natural colours on a toned gold ground.

A humbler style of decoration used for a small dining-room, which is not without a certain individuality, is as follows: All the woodwork, dark bluish green; chimney-piece of unpolished oak, with Minton's "Trades" and "Historical" tiles in brown, to correspond with the oak. The inner tiles of chimney-piece are Dutch blue; the dado is made of carmine and brown pink, with stencil pattern in lighter tint of same colour; the



DINING-ROOM RECESS AND FIREPLACE. W. Young, Architect.

upper part of the wall is in citrine, with pattern in lighter tint of the same colour. As the ceiling is low, there is no frieze, excepting over the chimney breast; the upper parts of the windows are filled with stained-glass figures, which carry round the lines of the frieze; the carpet has warm browns, reds, and greens; the cornice is bluish-grey and gold, the ceiling of bluish-grey.

The dining-room by W. Young shown on page 113 is an example of very pretty effect got by simple means. All the woodwork, including doors, chimney-piece, pillars, arches, skirting, and dado rail, are of pitch pine polished; the sconces, finger-plates, gas-fittings and other metal-work are of brass; the ceiling is covered by a paper of Japanese pattern; the walls down to dado rail have a raised Japanese paper gilded solid; the dado is a Japanese leather paper with deep crimson ground and pattern in gold and colour.

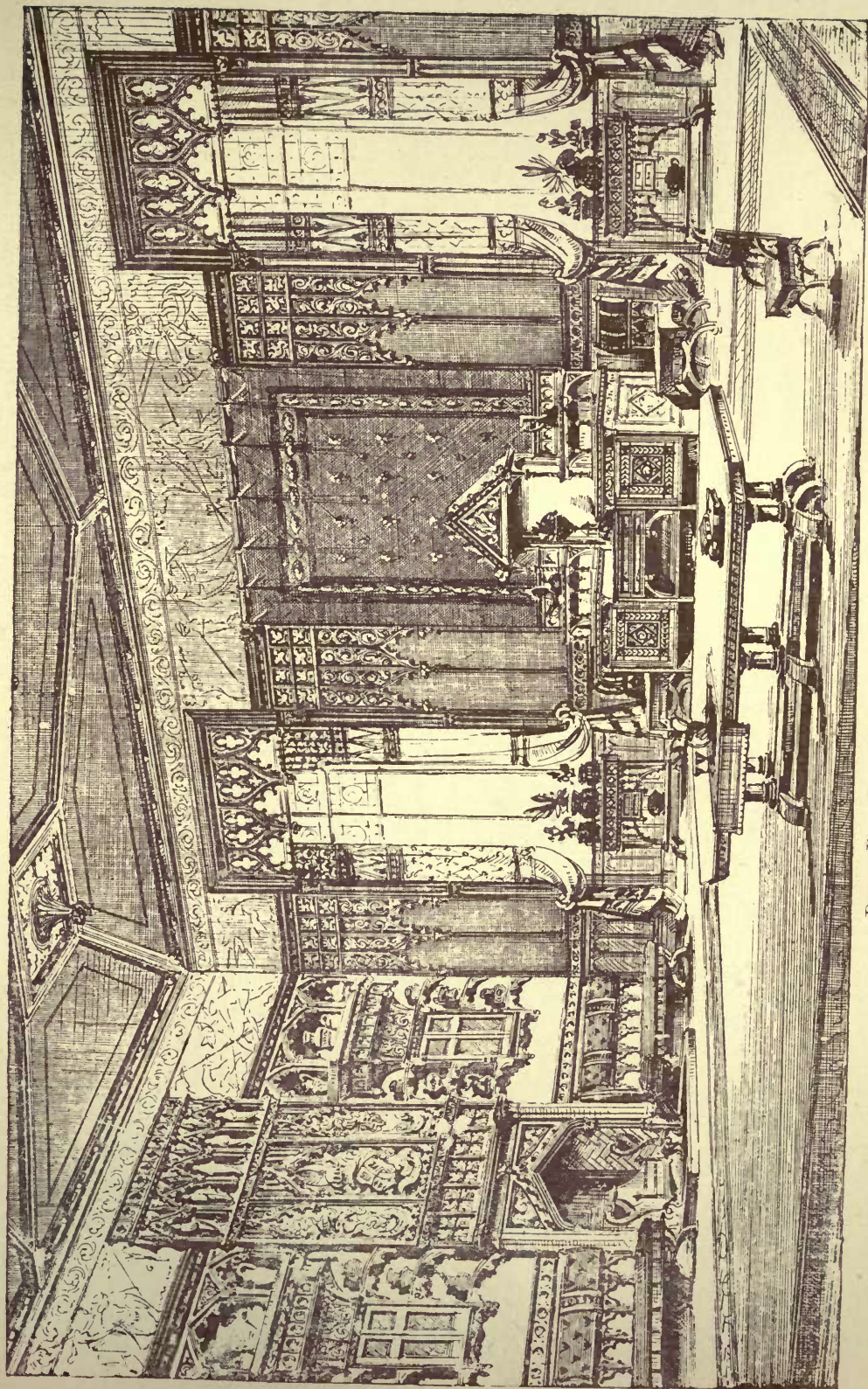
The floor is stained, and is covered by a bordered carpet of Oriental design, soft and rich in colour, indigo blue, rich warm browns, greens, and orange in various shades being among the leading colours.

The panels in the cove are painted by hand.

The dining-room decoration by Fred Margetson, Plate XVII., belongs to a late type of Gothic, and shows in parts a slight infusion of German feeling. The ceiling is panelled, and has large pendants. These and the ribs might be in oak, gilded in some of the smaller members; the cornice should correspond with the ribs of the ceiling, but might have a little colour introduced in the hollows; the scroll-work under cornice should partake of the colours of the cornice and ribs; the frieze under should have the figures treated flatly in natural colours on a matted or stippled gold ground. The woodwork through the room should be in the natural colour of the oak, gilded in parts to any degree of richness required, the ornamental gilding being outlined with warm gold brown.

Citrine or rich greenish yellow plush, velvet, or leather, might be used for the coverings of sofas and chairs; the border round the floor should be in parquetry oak; the carpet might have enriched indigo ground, well filled over with warm citrines, green, orange, red, and crimson ornament, the colours being always in small quantities, and thoroughly harmonised. The heraldic emblems over the mantelpiece should be coloured and

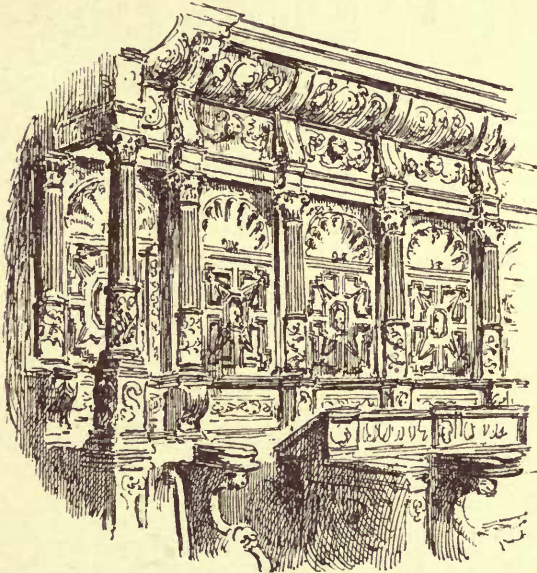
PLATE XVII.



DINING ROOM DECORATION. By Fred. Margetson.

gilded, and the ceiling panels might with advantage be treated in the same way.

The dining-room of Mr. Pearce's house, Glasgow, decorated by Mr. Wells, has the ceiling grounded with rich cream colour; its decorations are hand painted in soft harmonious tones of olive-green, primrose, orange, and neutral tones of blue. The framework is mainly in lines of Persian red and gold. The general effect is warm and delicate. The frieze has a solid gold



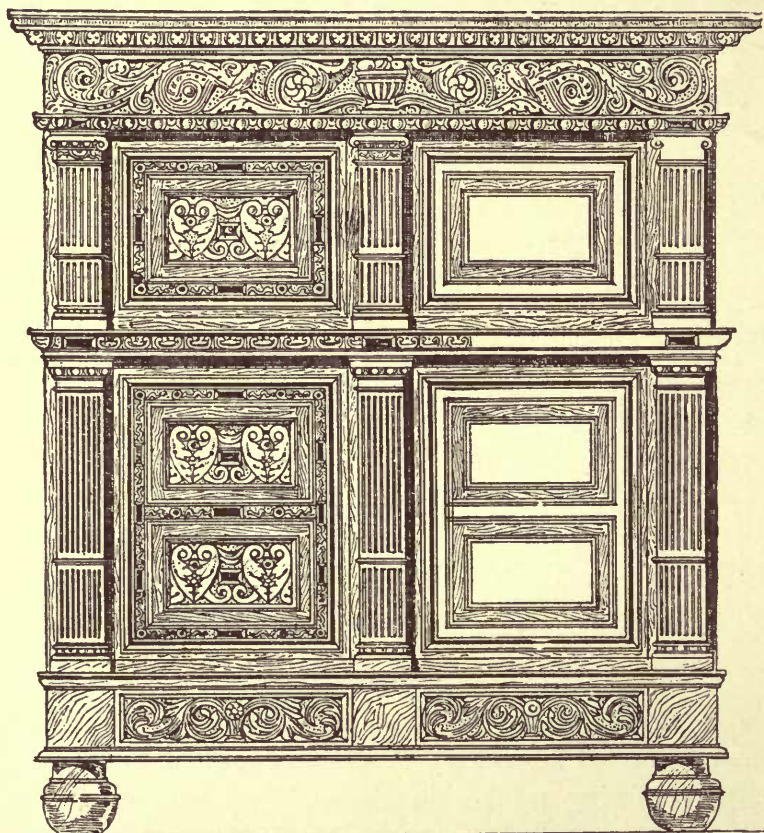
CHOIR SEATS, ABBAYE OF HELMSDALE.

ground decorated with a conventionally treated floral design, the flowers being painted in shades of primrose-white, with hearts of citrine and delicate orange; the leaves are in shades of green, the whole being outlined with soft red. The walls are painted dark red, to form a good background for the splendid pictures which adorn the room. The dado is coloured with dark russet browns, and panelled with darker shades of the same. The woodwork is painted dark chestnut colour, the panels being decorated with beautifully drawn Greek designs

in very thin lines of ivory colour, which have the appearance of inlaid work, and give an effect of elegance and refinement.

The pillars at the end of the room are in dark chocolate and gold, the caps bronzed and lacquered, with the projections in gold, the whole being highly polished.

The dining-room at South Kensington Museum, decorated

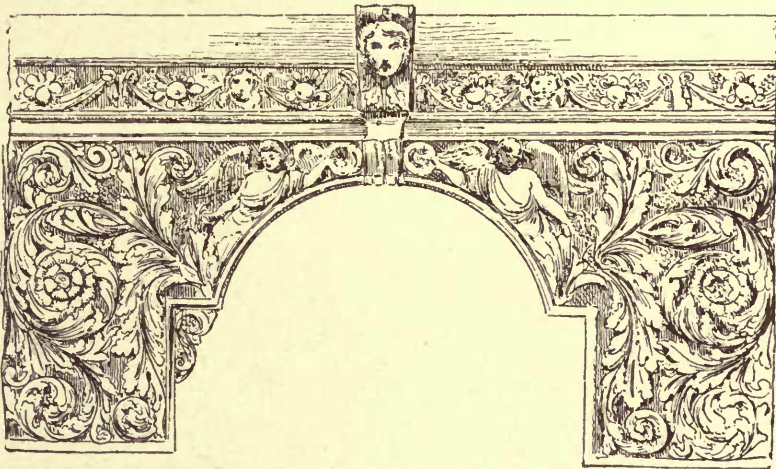


CABINET IN THE MUSEUM, BERLIN. (From Bernard Smith's "Sketches Abroad.")

by Messrs. Morris & Co., is a good example of their style. The dado is of panelled wood and is painted in toned Prussian blue; the upper panels of the dado are enriched with figure subjects and painted fruit panels on a gold ground, the upper part of the wall is in raised ornamental plaster of a delicate

pattern and is tinted in soft green ; the windows are filled with stained glass, very quiet and grey in effect.

There is a magnificent dining-room at Hampworth Lodge, near Salisbury, decorated and furnished throughout by Messrs. Felix and Wayman. The style adopted is Renaissance. There is a dado of oak, 6 feet 6 inches high, all round the room, the walls above this being covered by richly decorated and embossed leather. The ceiling is ribbed and panelled, and has bosses at the intersections of the ribs ; the panels have raised ornaments in sea green and gold. The candelabrum is of wrought



CARVED DECORATION OF ARCH, ABBAYE OF HELMSDALE.

steel ; the window hangings of steel blue and gold silk. All the seats are covered with embossed leather.

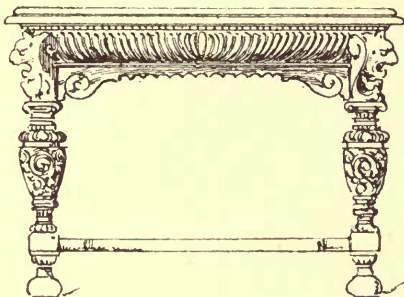
In a house at Great Cumberland Place, recently decorated and furnished by Messrs. H. and J. Cooper, there are many pretty and original effects. The dining-room walls are covered by sixteenth-century tapestries, the dado and richly carved chimney-piece are of oak, the ceiling is panelled by deep thin moulded ribs working in conjunction with a rich cornice, the panels being richly ornamented.

In several dining-rooms of houses decorated and furnished

by leading London upholsterers, Flemish Renaissance style has been adopted with great success. The rich carving, solidity of framing, and dignity of line given by good examples of this style make it suitable for rooms where a substantial-looking, if somewhat heavy and sombre style, is desired.

The cabinet given on page 116 shows a phase of this style which is closely allied to what our designers call Jacobean.

Other examples of this Flemish Renaissance style which approach more nearly to the Italian method are given in the three examples illustrated on pages 115, 117, and 119. These are of carved oak, and were executed about 1650 for the old



OLD FLEMISH TABLE IN THE MUSEUM AT BRUGES.

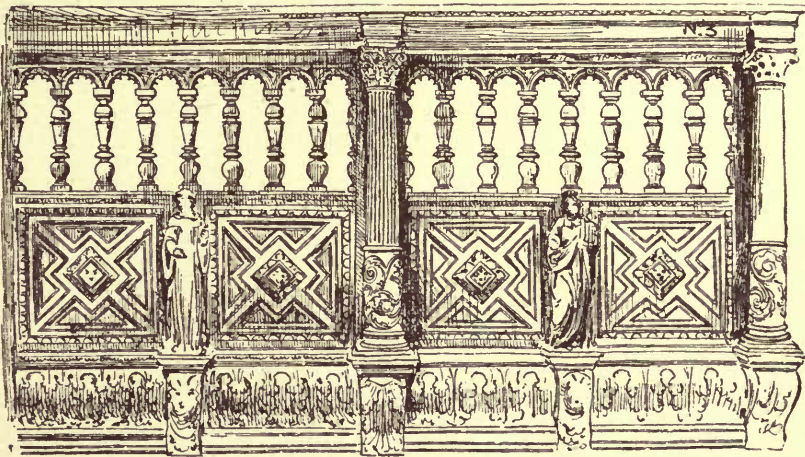
Abbaye of Helmsdale, near Bruges, whence they were removed lately to Ghent.

Another specimen of the style of the period is given in the table above, which was sketched from the original in the museum at Bruges.

The author of a design of this period illustrated in *Decoration* describes the colouring and arrangement as follow: "My design is for the side of a dining-room in a large mansion, to be oak up to the cornice; the panels upon which the pictures are hung are to be covered with dark green and gold-embossed leather; the arched frieze is to be in plaster coloured in quiet reds and buffs, with light green and gold leather filling-in, or

better still, a series of painted panels representing incidents in the history of the family."

An example of a somewhat more Anglican character is given on page 120. It may in some respects be considered as a specimen of one of the many moods of that period of art to which the name of Elizabethan has been given. The materials used might be brown oak emphasised in parts with ebony. Or it might be Italian walnut, which is another wood in favour for dining-room decoration. As a rule no colour or gilding is used in this kind of work, though it is sometimes enlivened by the

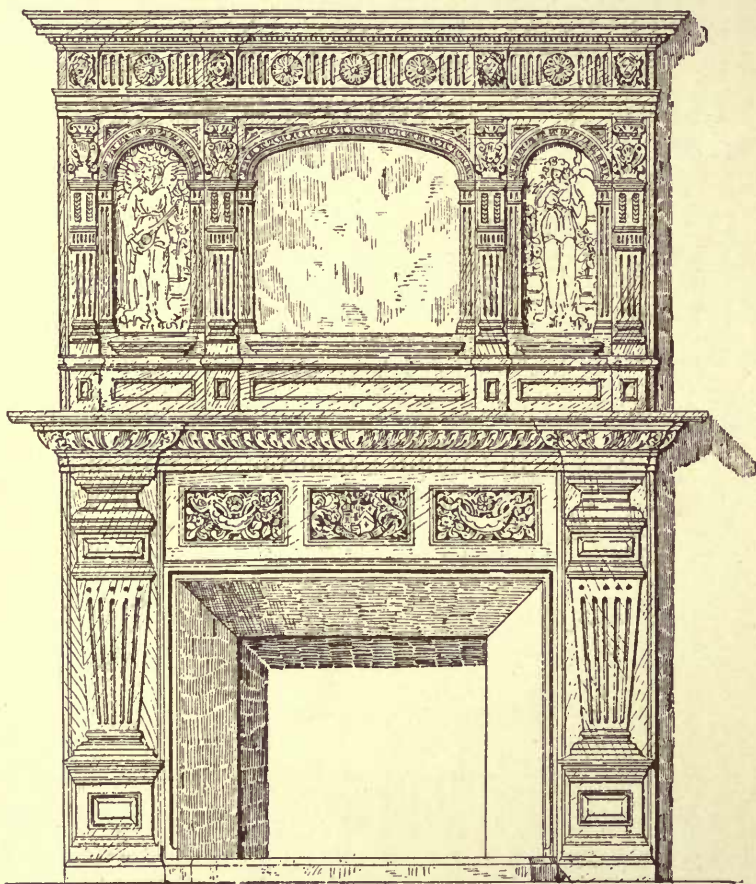


CARVED OAK SCREEN. (From the Abbaye of Helmsdale.)

introduction of brass, silver, and bronze. For instance, the figures in the upper panels of Mr. Briggs's design might be modelled or carved, and electros made in copper deposit; this might be coated with oxidised silver either all over or in parts with very good effect. Similarly the three panels in the lower frieze might be done in copper deposit oxidised to bronze colour. This is of course the way to get a good effect at a trifling cost, but for really high-class work, genuine, not amateur, *repoussé* bronze gives by far a more delicate and artistic result.

The dining-room decoration by J. White, Plate XVIII., is a

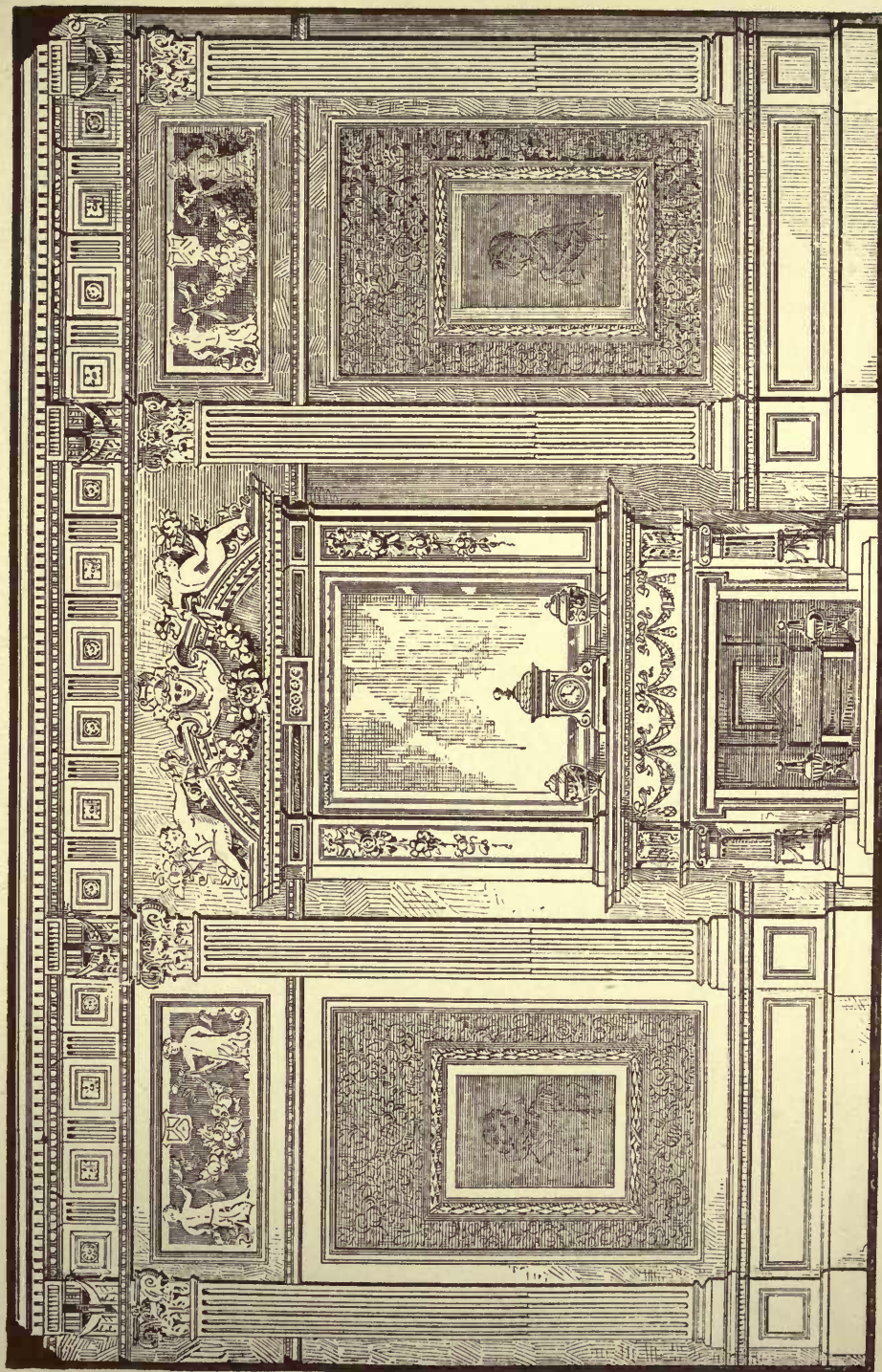
dignified specimen of the style of the Italian palaces, with perhaps a reminiscence of modern French in the pediment over the mirror. This could be treated either to show the natural wood—mahogany, for instance—or it might be in coloured decoration throughout.



DINING-ROOM CHIMNEY-PIECE. By Robert A. Briggs.

If the last-mentioned treatment is adopted, the dado might be in chocolate lacquered, with some of the smaller mouldings gilded; the pilasters might also be chocolate, but somewhat lighter than the dado. The mouldings in base, flutes, and capitals of pilasters might be gilded solid, and lacquered in parts to

PLATE XVIII.



DINING ROOM DECORATION. By J. White.

bronze colour; the margins round panels containing portraits might be in citrine, the mouldings being in a lighter tint of the same, with the smaller members gilded. Rich damask silk in shades of crimson and gold and bronze might be used for the panels behind the pictures; the upper panels might have same background as lower panels, or if variety was wished for, a good harmonious deep blue might be used instead, the figures and festoons being in natural colours. The brackets over the capitals and triglyphs between, might be in two shades of citrine, with gold freely used throughout, light citrine being used in the stiles round the square panels of frieze, and gold, cinnamon colour, and red, in the mouldings and ornaments of the panels themselves. The cornice should correspond in colour and gilding with the brackets.

If the ceiling is panelled the ribs should repeat the colours of the cornice and frieze, and the panels might have, in a lighter key, the colours of the upper panels of the walls.

R. W. Edis designed a dining-room for Jackson and Graham which had a very rich effect under candlelight. It was thus described by the furnishers:—

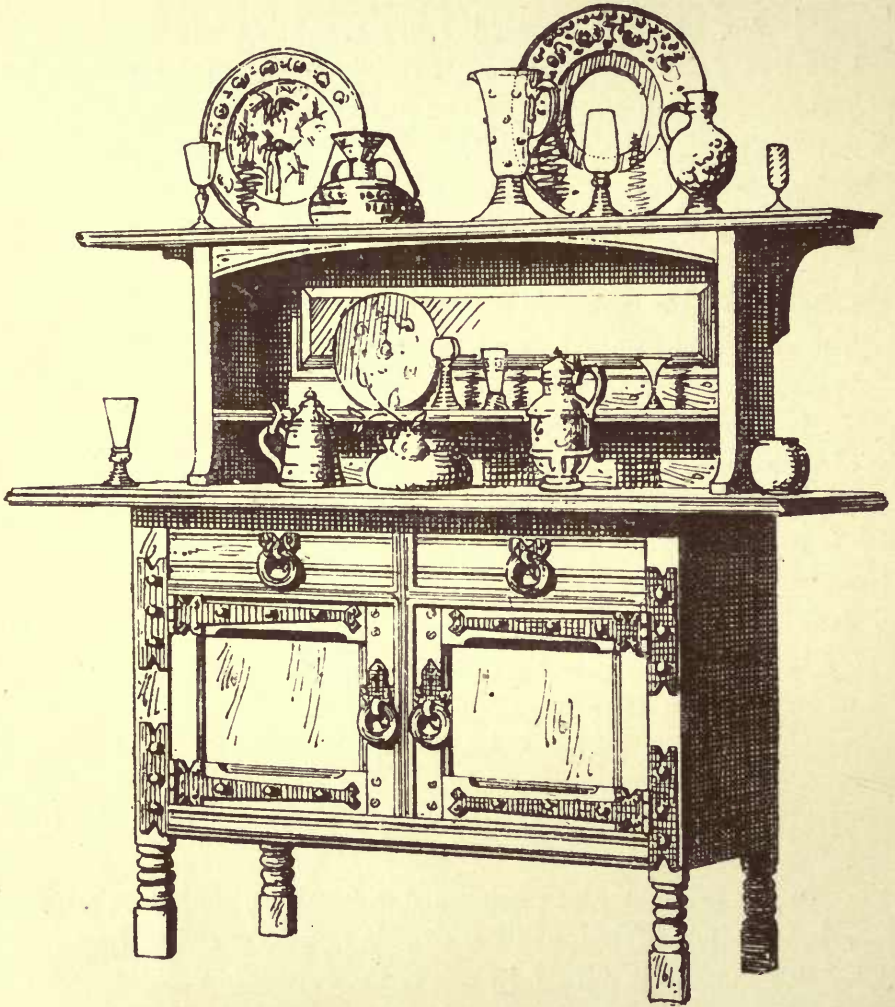
“The decoration of this room consists of a panelled ceiling of inexpensive construction, and a deep hand-painted frieze, which is supported by a red and gold Oriental paper; and the woodwork of the room is an Indian red with enrichments of a darker colour. On the floor is an Indian carpet surrounded by Indian matting.

“The chimney-piece, sideboard, side-tables, and chairs are of oak, delicately carved, and the covering of embossed morocco.

“The room is lighted by one of Dr. Salviati’s Venetian glass chandeliers, and the table is arranged as for dessert, with glass from Messrs. Powell & Sons, of Whitefriars.”

The design for the decoration of a dining-room by Richard Q. Lane, Plate XIX., is suitable for a large mansion or hotel. The style is a version of Italian Renaissance, and the scheme of colour

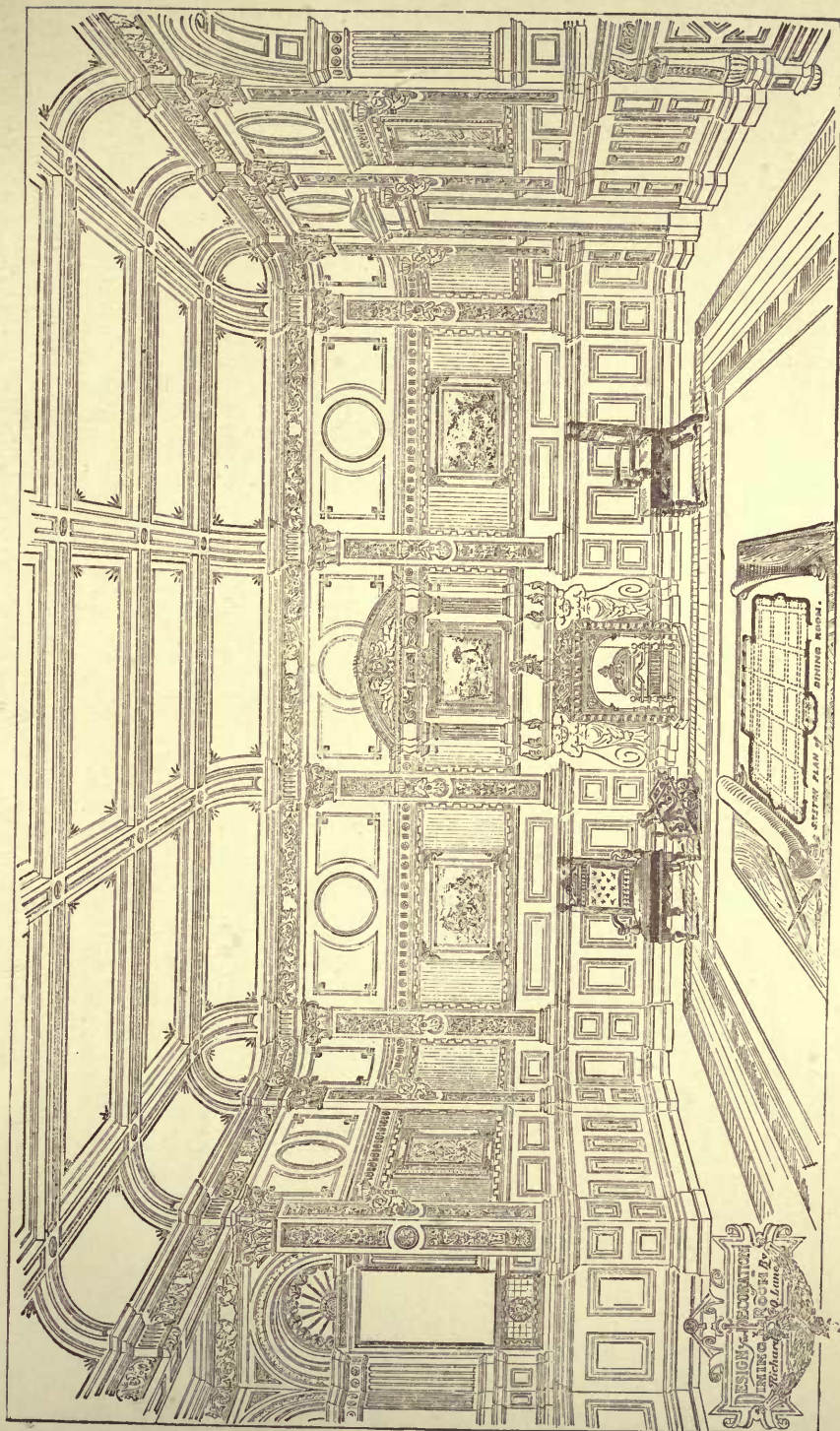
adopted could be infinitely varied. Either the natural wood might be shown polished, or the work could be done in plaster painted and gilded.



SMALL SIDEBOARD.

If we assume that mahogany or walnut was used for the dado, pilasters, cornice and frieze, and ribs of ceiling, the rest of the decorations would be arranged to suit the colour of the

PLATE XIX.



DINING ROOM DECORATION. By Richard Q. Lane.

mahogany; pear-tree might be used for the carved panels of pilaster, and a tapestry of mixed blues, greens, citrines, and reds might be used for the band space where the pictures are hung, or the space might be filled with embossed leather. The circular and side panels above should be painted, say with a figure in the centre circular panels, and ornament in those of the sides. These figures and ornaments should be in natural colours on a light ground. The frieze would be carved, and might have the ground gilded, but with the ornament in the natural colour of the wood. The decoration of the ceiling panels ought to consist of delicate and graceful ornament in pure colours on a light ground, with gold used in the lines round the panels to form a framework.

A very simple and inexpensive style of dining-room furniture which has yet spirit and individuality is shown in the small sideboard by Messrs. Liberty & Co., which is illustrated on preceding page. This has some of the qualities of design noticeable in the Burges wine cabinet referred to on page 53.



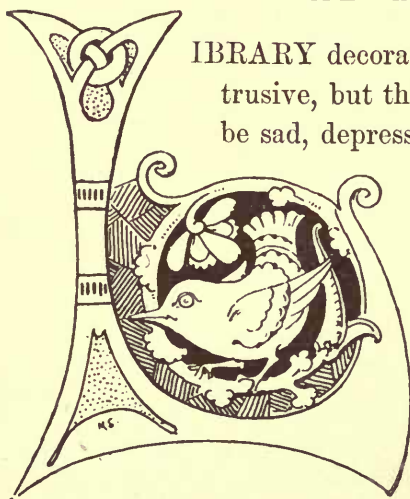
PAINTED GLASS PANEL.



TAILLEFER CHANTING THE SONG OF ROLAND. (From a Carving designed for a Broadwood Piano by J. M. S.)

CHAPTER XIII.

THE LIBRARY.



LIBRARY decorations should be quiet and unobtrusive, but there is no reason that they should be sad, depressive, or funereal.

Rich, quiet, and comfortable would express what is wanted; nothing that should distract but plenty that would interest the eyes and mind of the student.

In some libraries there are books from floor to ceiling, and these form the leading decorations; but in the libraries of those who do not possess so extensive a collection there is usually a good deal of wall space visible.

A very cheerful, comfortable, and artistic library is one decorated and furnished by Messrs. Johnstone, Norman, & Co. in the west end of London and looking on Hyde Park. The style adopted is Perpendicular, of the finished and pliant kind used in the woodwork of the Houses of Parliament. In the

oak bookcases, which are 4 feet 6 inches high, and go round three sides of the room, the design of each spandrel is varied, and there are exquisite bits of artistic carving on the chairs, tables, and other pieces of furniture. The linen panel on the door is particularly happy in section, and excellent in artistic effect. The chimney-piece and overmantel correspond with the other woodwork. The aim of the furniture seems to be to combine piquant artistic effect with the utmost degree of comfort. In several instances Mr. Norman, under whose direction the work was carried out, has shown that the successful master of cabinet work must be a ready and ingenious inventor, so as to overcome difficulties neatly and artistically. The walls are covered with a specially designed tapestry, greenish in hue and rich but quiet in effect; the ceiling is panelled in oak and decorated. The curtains are of copper-coloured plush, and have embroidered valances.

Another library by the same firm is panelled in soft greens; the furniture is of richly carved brown oak and ebony; the bookcases are original in design, and arranged in exceptionally convenient style. The door furniture is in bronze, specially designed and chased; like the rest of the work in this room, it is an excellent specimen of Renaissance design.

The library decoration by A. L. Grimshaw, Plate XX., has, in its black and white aspect, its horizontal bands rather too much pronounced, but if these bands were treated in a colour only a little less dark than the main body of the wall the effect would be satisfactory enough.

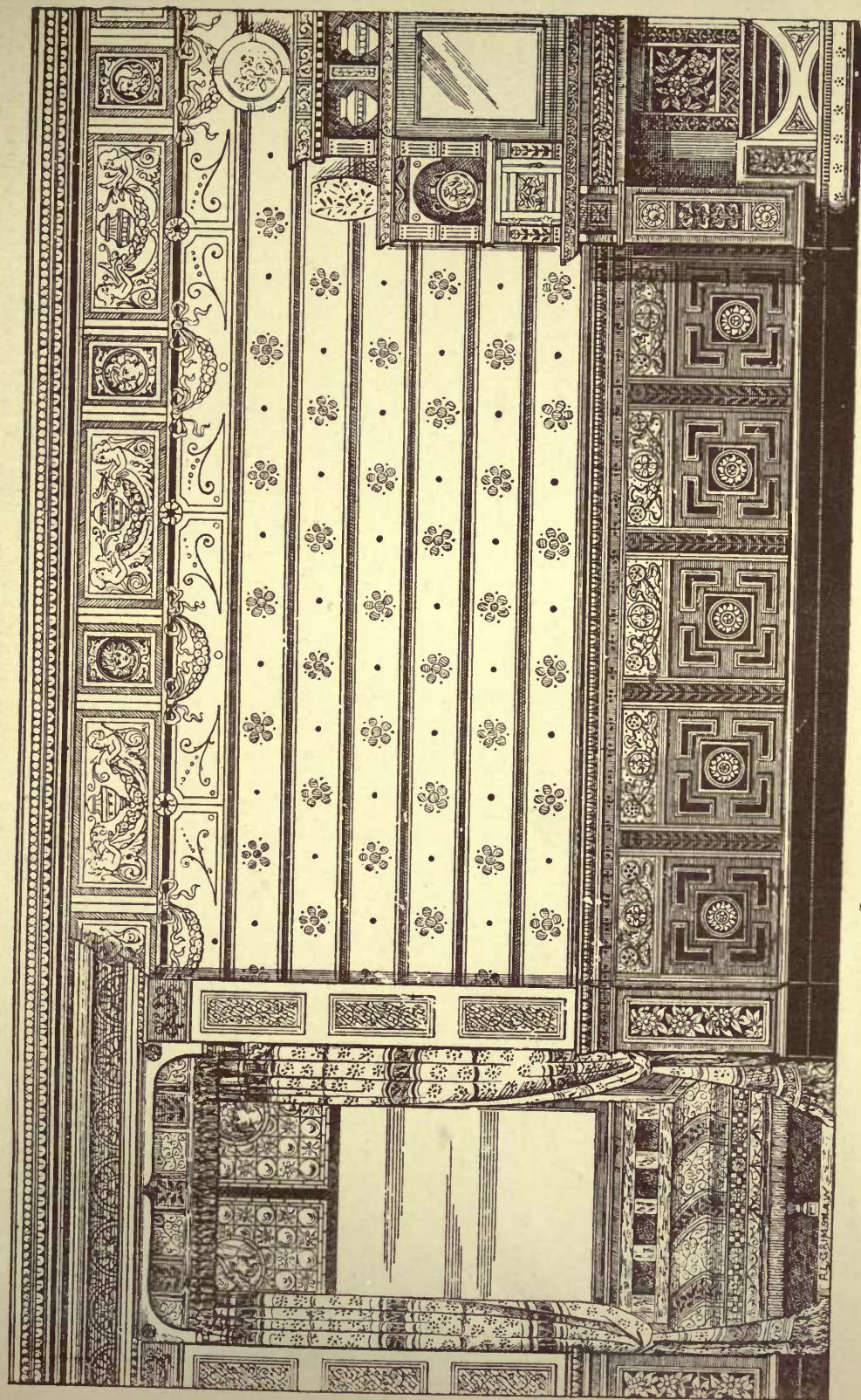
The dado and woodwork might be done in deep brown for the darker parts, a lighter reddish brown for the medium parts, with the mouldings brought out with lines of buff and gold. The upper panels of the dado might have an old gold ground, with the festoons and other ornaments in olive green, citrine, and brown. The main part of the wall might be in lightish olive, with the bands in toned Venetian red or gold ochre, about the

same depth of colour as the body of the wall ; the lines on each side of the band might be buff rather lighter than the ground.

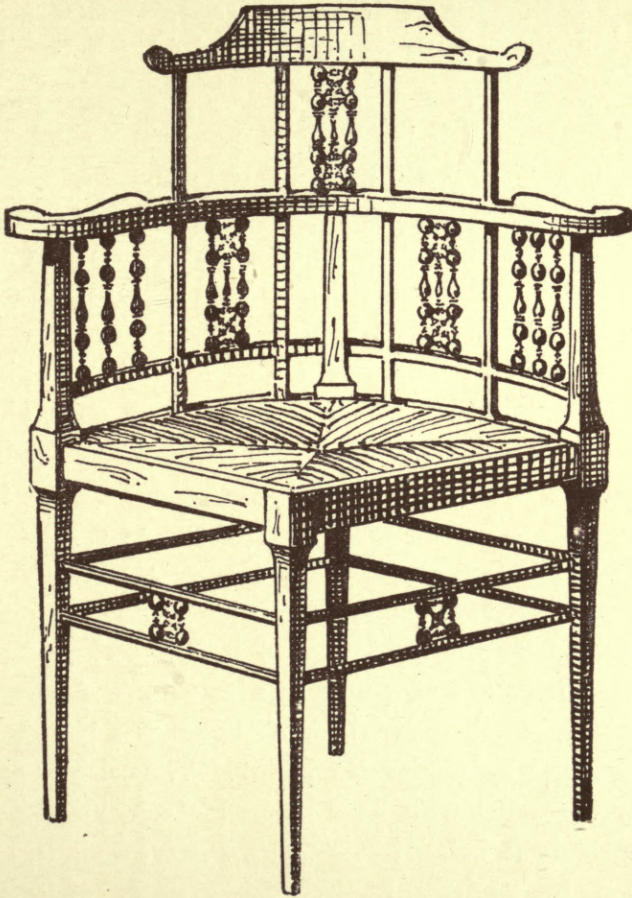
The frieze might have gold or dead gold-coloured background with the ornament in buff, touched in parts with soft green and red and outlined with brown. The cornice may also be in buff, with gold colour, or gold in some of the members, diversified in others by tints of olive, citrine, and brown, used in lighter tints than in the dado panels.

The library of Chelsea House, designed by W. Young, has a dado of panelled oak fumigated to a rich tone and dead polished. The doors, chimney-piece, and other woodwork of the room correspond in material, colour, and finish with the dado. The dado framing is formed by sets of two upright panels with one oblong horizontal panel over them, the panels being delicately moulded. The coping of dado and top member of skirting are enriched with carving. The doors have also enriched mouldings, and the overdoors are carried up to form frames for old paintings of figures in chiaroscuro. The walls are covered with Cordova leather embossed and picked out by colour, the ground being a low-toned green and the raised work of gold, cream white, and red. The frieze and cornice are richly modelled and have raised ornaments in two tints of cream ; the ceiling is formed by a laurel-leaf enrichment running into geometrical forms of squares intersected by circles. The centres of panels are octagonal enriched mouldings with pateræ in the centres. The ground tone of ceiling is in rich cream, the ornaments being in creamy white. The frieze and cornice of the elaborately carved chimney-piece were brought from an old French château.

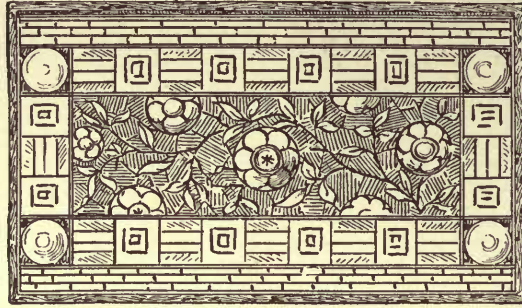
The mouldings round the openings of chimney-piece are in black marble, and the sides and hearth of the open fireplace are lined with dark brown glazed tiles with incised pattern. The grate and dogs are of polished brass. The cornices of the windows are in carved oak corresponding with the other woodwork.



The curtains are of rich tapestry with dull green and dead gold as the predominating colours. The floor is of polished oak and is covered in the centre by Oriental carpets.



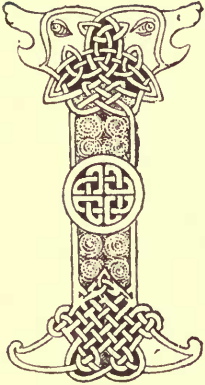
A LIBRARY CHAIR. By Liberty & Co.



STAINED-GLASS WINDOW SCREEN. Sketched by J. M. S.

CHAPTER XIV.

STAIRCASES AND HALLS.



IN many London mansions Sicilian grey marble highly polished is used to line the walls, form the steps, balusters, and stair rail.

This has a splendid but somewhat cold effect, which is relieved to some extent by the colours of the doors, which are in finely figured natural woods polished. But the main source of colour when the stair and hall are prepared for reception, is in the flowers and plants with which they are decorated.

But as Sicilian marble is expensive, it will perhaps be as well to give some instances of staircases with painted decoration.

The entrance hall at Mr. Pearce's house, Glasgow, is divided into three parts by Corinthian pillars. The ceilings and walls are richly decorated with hand-painted ornaments and figures, each compartment being treated with special designs, executed throughout by Andrew Wells. The grounds of ceiling are in various shades of light blue and gold, and the decorations generally in darker shades of blue freely modelled, as in Persian tile painting. Thin lines of Persian red, orange, and gold are introduced very skilfully, to give emphasis to the framework of the panelling. The cornice is tinted in shades of pale

blue and fawn colour. The smaller enrichments and mouldings are gilt, solid Persian red being used with happy effect to connect the colours of the ceiling and the walls. The general tone is light, cool, and cheerful, and contrasts well with the full, rich treatment of the walls, which are divided into middle-space and dado. The ground of the mid-wall space is a delicate salmon colour; on this is planted a series of figure panels with gold backgrounds diapered with raw sienna. The figures represent the seasons, other spaces being filled by Italian arabesques and floral designs. A feature of the treatment of this panelling is the band of softened black which surrounds the golden centres. This band is about five inches broad; it is bounded by gold and vermilion, and decorated with a very delicate arabesque in ivory colour. This combination of black, white, red, and gold produces a very rich and harmonious effect, and gives value to the lighter colouring of the ceiling and frieze. The dado is treated simply and broadly in various shades of dark brown, and varnished to give depth and support to the extreme richness of the walls above.

The cupola crowning the staircase is especially happy in design. The cupola panels are of pale duck-egg colour, with stiles in cream colour, enriched with broad and narrow lines of Persian red, and worked up with the colours of the panels to connect the whole together. The panels have subjects emblematical of Ceres and Flora on mosaic gold ground, with ornaments in Persian majolica blue, slightly modelled in delicate shades. The cornice is in deeper shades of the stile colours, relieved with gold and Persian red. The staircase upper frieze, immediately under the cornice and cupola, is about twenty-four inches deep, and is enriched with groups of boys alternating with dwarf Renaissance columns, from which depend festoons and floral wreaths; over each of these festoons is a gold patera, while lighter and more delicate foliage fills up the background. Under the frieze is a Greek key and patera border, in shades of chocolate

and black on a crimson ground; this gives a good solid base for the figures.

The main walls of the staircase are coloured in stages, working from a soft red in the lower part to a warm primrose colour at the stair-head. The various shade gradations are separated by bands of hand-painted ornament. The woodwork is painted with very dark Indian red toned with Prussian blue and finely polished.

Mr. John D. Crace gives his ideas on staircase decoration to the following effect:—“Where it is practicable—and it is so in some of these staircases—it is very desirable to make a broad distinction of colouring between the lower and upper storeys, inserting a sort of string-course at the level of, perhaps, the first-floor. This at once gives breadth and stability of appearance, and helps to counteract that effect of perpetual treadmill which is so unpleasant in mounting an ordinary London staircase. Where it is not possible satisfactorily to effect this marked horizontal division, it is possible, and frequently advantageous, to adopt such a design of decoration or paperhanging as admits of the repetition of horizontal lines at brief intervals. This was the one good feature of the old marbled papers in blocks, and which still leads people to assert that a staircase looks larger with a marbled paper; the sense of width being, in fact, due to the horizontal joints, not to the figure of the marble. Designers, who have perceived this fact, now produce patterns arranged on the same block system, and suitable for narrow staircases.

“Where an open well-staircase exists, with stairs to the first or second floors only, and open wall above, much may be done with moderate use of colour in cornice and frieze to give a value to the whole. In such cases there should certainly be a well defined frieze or string-course at the level at which the stairs cease.

“The soffits of the stairs may often be advantageously panelled out with mouldings, but where they are the plain soffits of stone

stairs this is not very readily managed, and one must then have



WALL-FILLING AND FRIEZE. By J. O. Harris.

recourse to colour. A very simple use of even-coloured lines

will often be of considerable value. Again, much may be done to relieve the meanness and monotony of a London staircase by making a sort of vestibule or separate feature of one of the principal landings, and concentrating there your richer colouring and ornamentation, instead of frittering them away in dribblets over the whole."

Mr. John G. Crace says :—"On walls of staircases or entrance vestibules, or dados of rooms, imitations of marbles are often painted, and very beautifully painted too; for many of our English artists excel in this kind of work; but these imitations are adopted not always because they are appropriate to the place, or particularly required, but because, being varnished, they wear well, and nothing else is suggested.

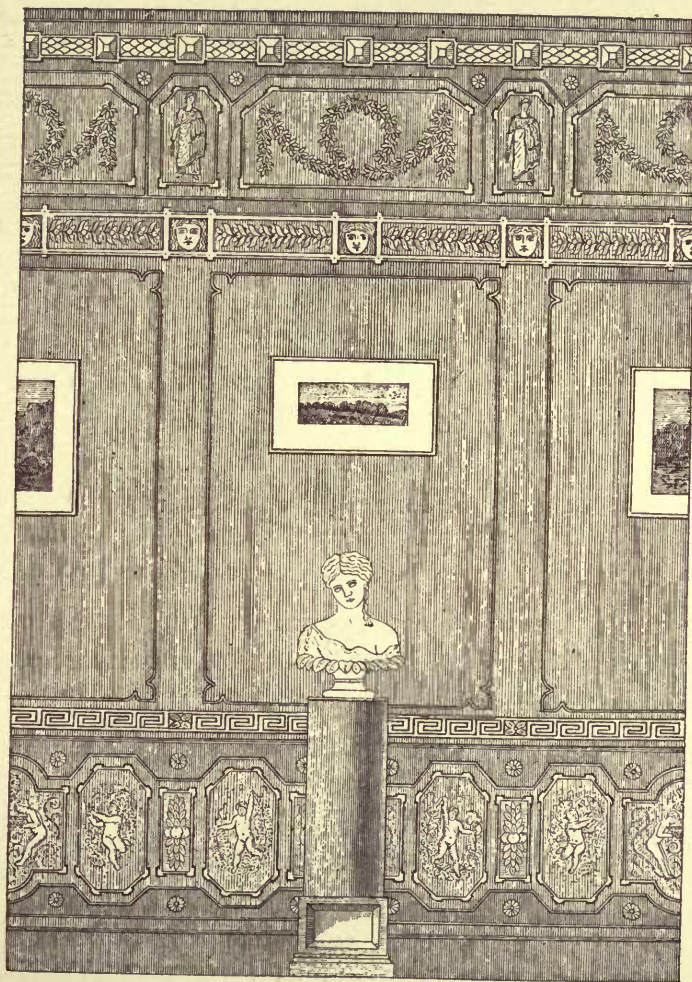
"I think, however, that in a moderately sized house, where quiet taste is appreciated, stencilling in geometric patterns, in two shades of one colour, is preferable to marbling, which if done in an inferior manner, is a most unsightly sham."

The hall decoration by J. O. Harris shows a clever arrangement for carrying the design of the wall up into the frieze. This work might be done in two tints of brown-red and brownish-green or any other quiet colours, the ground and ornament of the frieze might be lighter than the filling, though the design remained the same. (See illustration, page 131.)

The decoration by F. J. Nightingale has throughout a strong Greek feeling, notwithstanding the little Gothicisms at the corner of panels. It might be done in Pompeian colours, and could be rendered very delicate and pleasing in shades of bluish grey, blue green, cream, with perhaps some touch of more positive but still delicate colour in the panels. (See illustration, page 133.)

The following arrangement by Messrs. Gentles & Co. suits a staircase embracing two storeys, or say about twenty-one feet—that is, allowing twelve feet from ground floor to first floor, and nine feet from floor to ceiling of bedrooms: frieze and small cornice might be about eighteen inches deep, with light cream or

cinnamon ground, the ornament in darker shades of the same, with buff, soft light green, and pale blue added ; the band under frieze might have rather warm green lines and warm reddish brown.



ROOM OR HALL DECORATION. By F. J. Nightingale.

The space extending from the under side of the frieze band to the top of skirting of bedroom floor, might also be cream or cinnamon, but a little darker than the frieze. On this ground at intervals may be placed upright conventional candelabra

forms, treated flat, with festoons extending from the one to the other. These candelabra may be in raw sienna or dead gold colour, without shading of any kind; the festoons may be in natural colours, but with citrine or raw sienna largely intermixed.

Ranging with the top line of the skirting a band in warm reddish brown or Venetian red, similar to that used under frieze, runs round the stairs. This might be a couple of inches deep. Below it should be an ornamental band, with some arrangement of the key pattern introduced in contrast to laurel-leaves or flowers. This band may be ten inches deep; below it, should be a reddish band similar to the narrow two-inch band above. The space left between under side of this band and top of ground floor skirting may be divided horizontally into five parts. The two upper parts should be tinted in buff and divided horizontally into spaces not exceeding a foot or ten inches, by bands about an inch in depth, done in darker and lighter shades of buff than the ground.

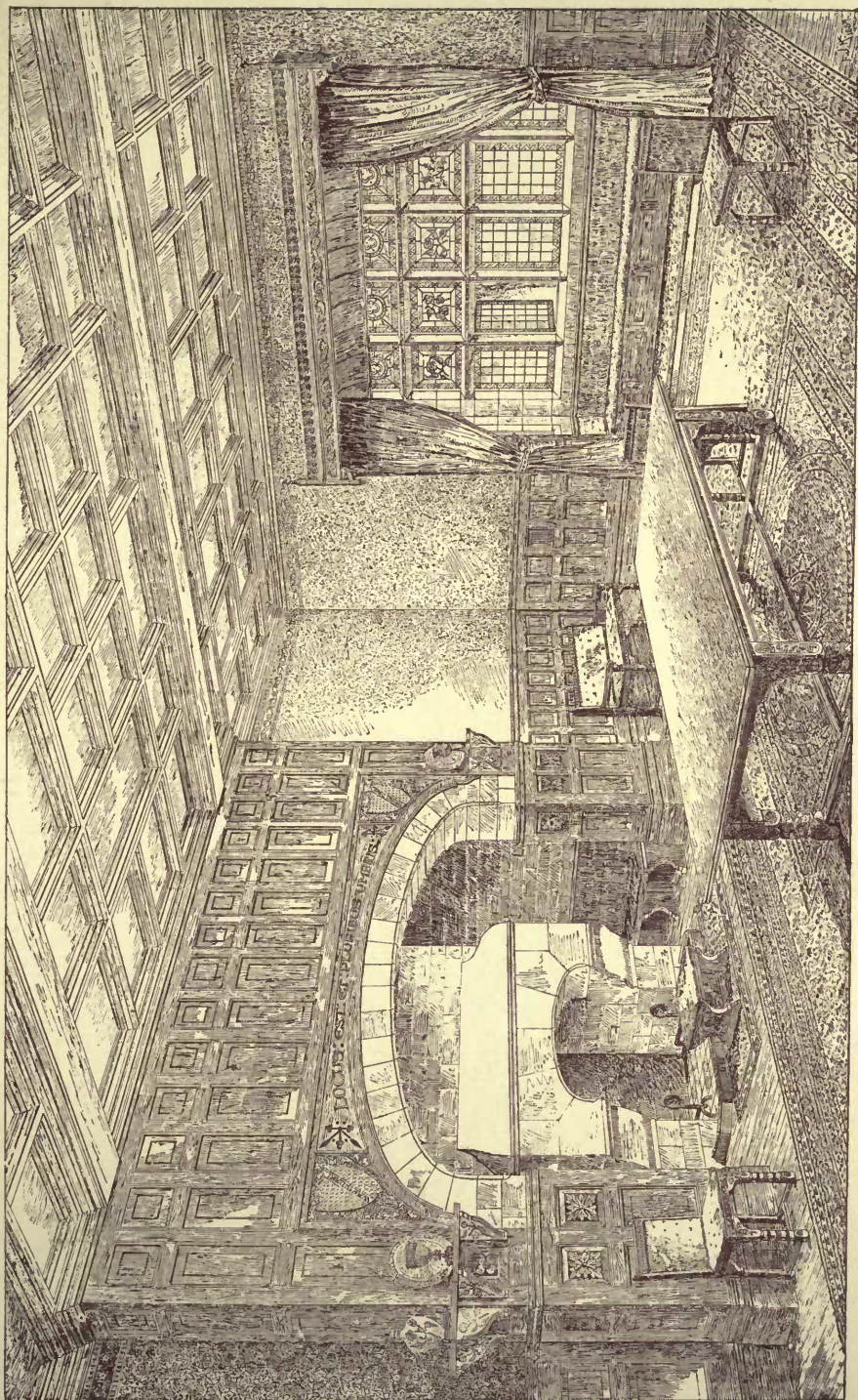
Below the buff-tinted space should be a bold ornamental border about a foot in depth, in which browns, reds, citrines, and greens may be used. Below this the triangular space to the skirting, which will follow the rake of the stair, may be tinted a rich warm brownish red. The top member of the skirting may be citrine and buff, the lower parts dark brown.

The hall or dining-room by F. J. Kennard is intended to be done in fumigated oak, with stone and red brick showing in the fireplace; the raised plaster pattern on walls might be tinted in any quiet colour, such as soft green, olive, warm red, or brownish buff. The floor should be stained and polished and partially covered by Oriental carpet. (See Plate XXI.)

The hall decoration by Joseph P. Addey, might with advantage have its filling rather lighter than at present, so as to have the greatest weight of colour or shade in the dado.

This decoration might be either worked in citrine and red

PLATE XXI.



HALL OR DINING ROOM. By F. J. Kennard.

shades, deepening towards the floor, or it might have a Pom-



HALL DECORATION. By Joseph P. Adley.

peian treatment of golden yellow ground for frieze, with orna-

ment in bluish grey and cream white with brown outline. The filling might have a buff ground with the decoration in natural colours toned with raw sienna. The dado might be done in chocolate with greenish pilasters.

Another Pompeian style suitable for hall decoration is black dado divided into panels, with white or bone-coloured lines, and ornament in shades of green; the walls golden yellow with ornament in dull red, blue, citrine, and brown; frieze, red ground with ornament in golden yellow.

Another Pompeian example has the walls in green, relieved by ivory-coloured pilasters and columns, yellow panel framed with lilac in centre of space; the dado black, with ivory lined patterns, marone in cornice above.

Another. Walls cream white pilasters, green margins, and slender columns, gold-coloured margins to panels with small subjects in them, dado black with ornament in white and green.

Another. Black wall with red pilasters enriched by gold-coloured ornament, masks and buds, black panels relieved by leaves and flowers; marone in cornice.

In a hall and staircase lately fitted up by Messrs. Collinson and Lock the outer vestibule is in grey Sicilian marble. The staircase, balustrade, and rail are in white enamel beautifully decorated with bas-reliefs in the style of Italian Renaissance. The dado of entrance hall is panelled in same style, and the upper portion of the wall is in embossed leather, solidly gilt.



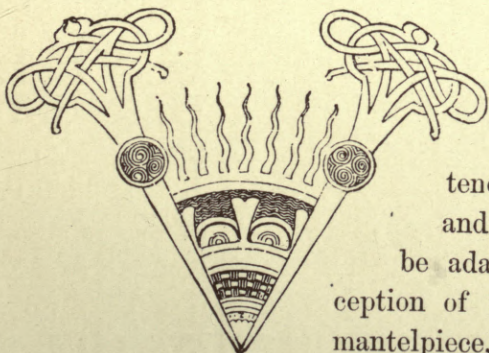
JAPANESE ORNAMENT.



ORIENTAL TABLE FOR A SMOKING-ROOM.

CHAPTER XV.

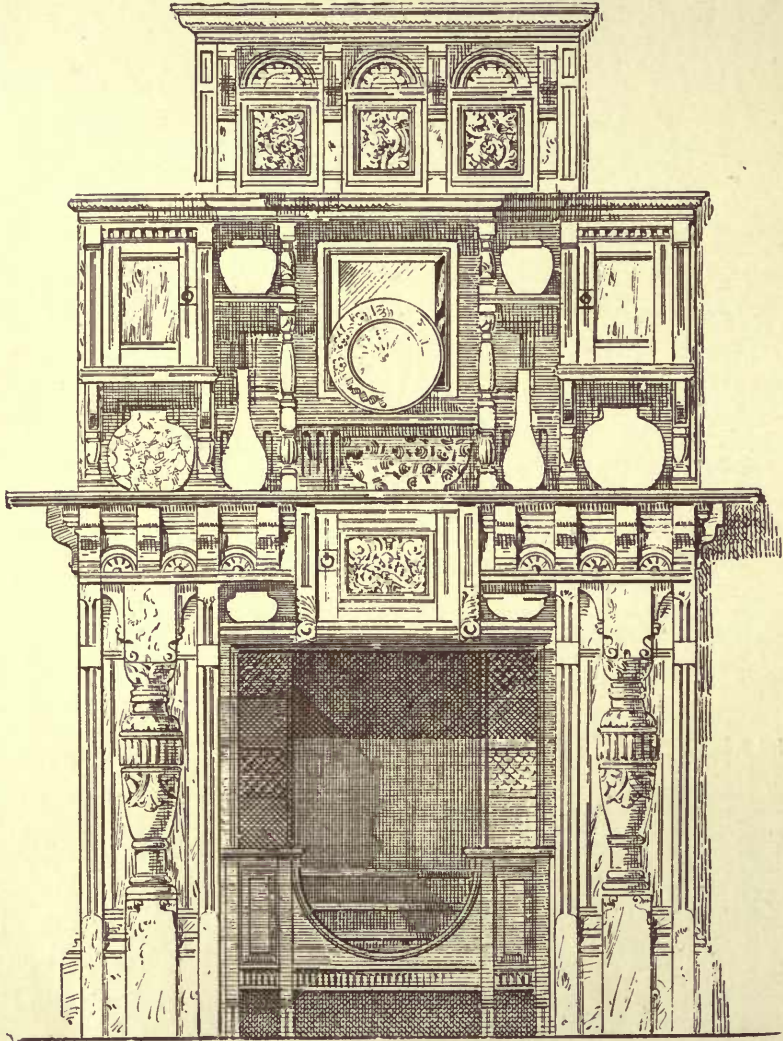
PARLOURS, STUDIES, SMOKING-ROOMS, AND PAVILIONS.



VERY great freedom may be allowed in treating rooms which are intended to suit individual tastes, and which do not pretend to be adapted primarily for the reception of visitors. An odd-looking mantelpiece, such as that designed by Alf. E. Robinson, might be neither formal nor dignified enough for a dining-room, but be better

in its quaint originality for a study or master's parlour than a more restrained example. (See illustration on this page.)

The design by Chas. W. Jackson, with its neat proportions

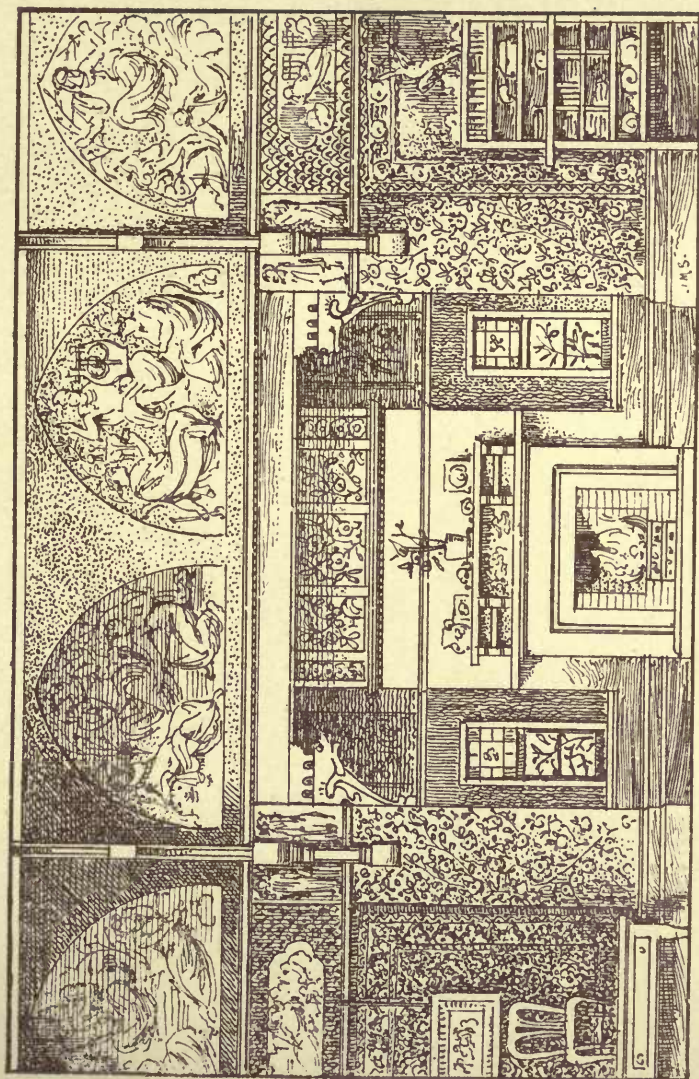


CHIMNEYPIECE. By Alf. E. Robinson.

and pleasant ornament, is another example of appropriate parlour decoration.

To such a room, odd schemes of colour which might not be

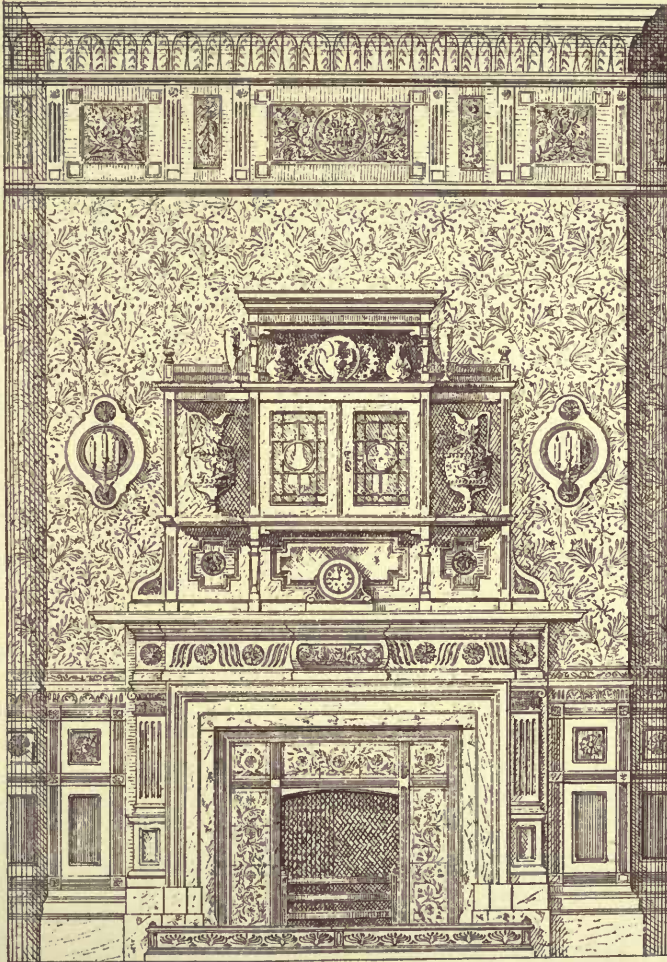
PLATE XXII.



SKETCH OF A STUDIO DECORATION.

permissible in a drawing-room or dining-room, would be quite suitable so long as they were pretty in effect and pleasantly harmonious.

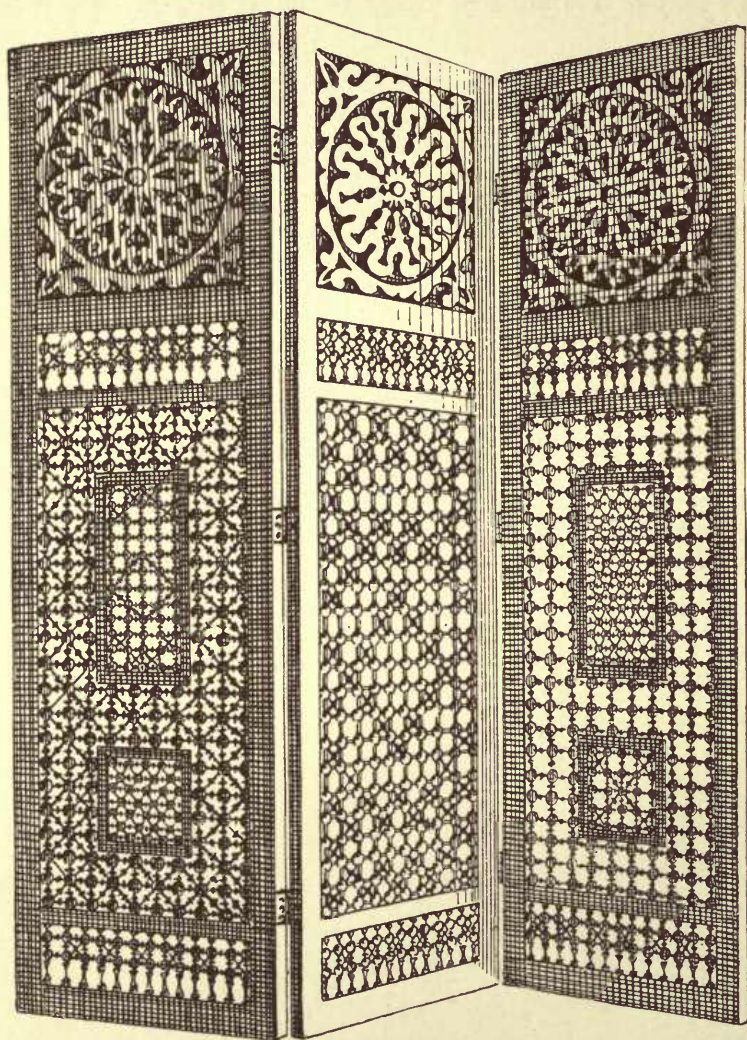
Of course the obvious thing to do is to leave the wood-



PARLOUR DECORATION. By Chas. W. Jackson.

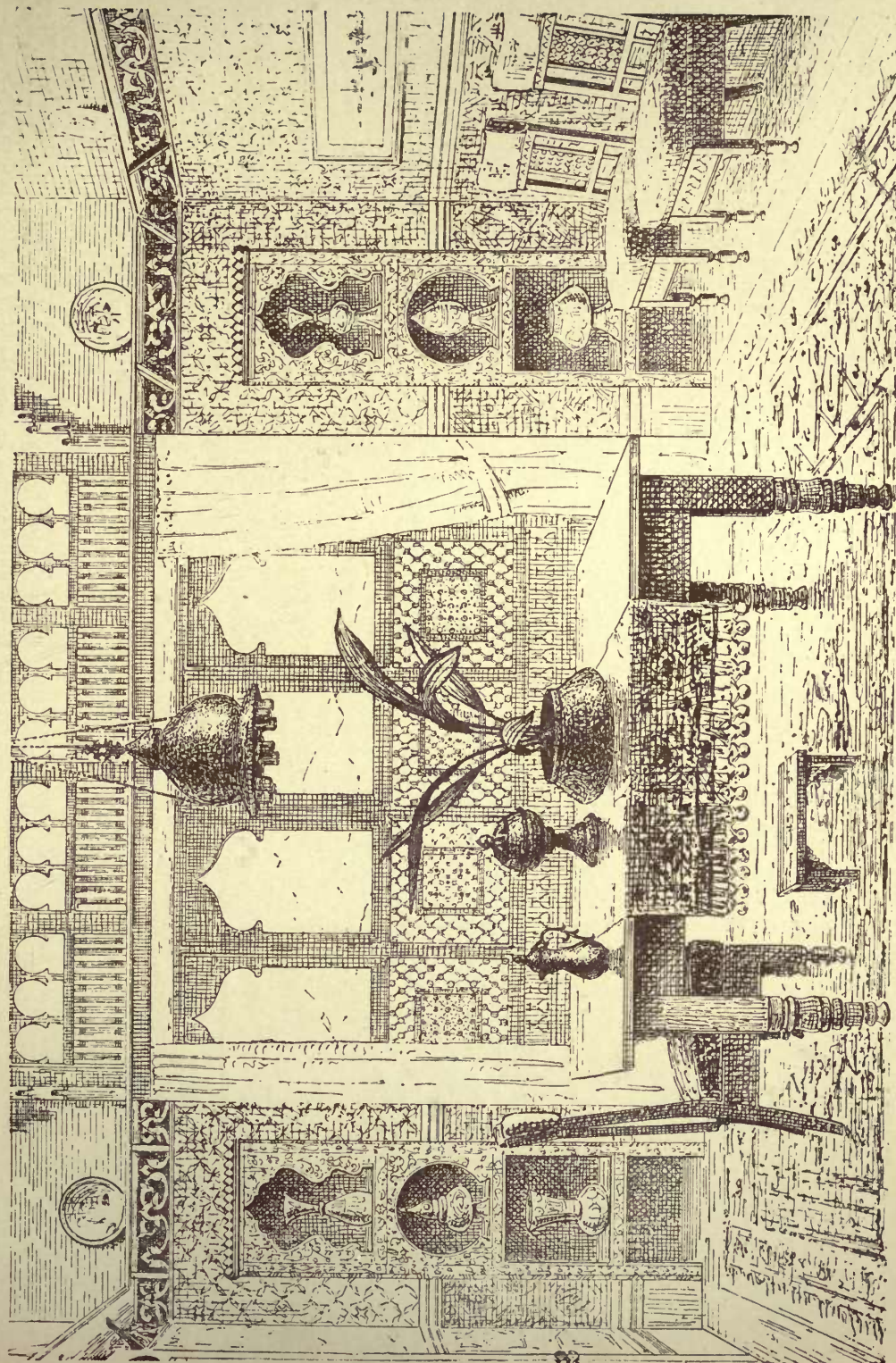
work in its natural colour, and to paint the walls and dado in some colour that would give an agreeable contrast. But it is also admissible to paint the woodwork blue or green, or both.

Thus the framework of fireplace and dado might be painted blue formed by Prussian blue, indigo, and white; the panels might be in bronze green; flutings, and small members, might be picked



SCREEN OF MUSHREBIYEH WORK.

out with reddish brown. The walls might have a ground of a lighter and greyer blue than the woodwork, the ornament being in pale green of various degrees from warm to cold. The frieze



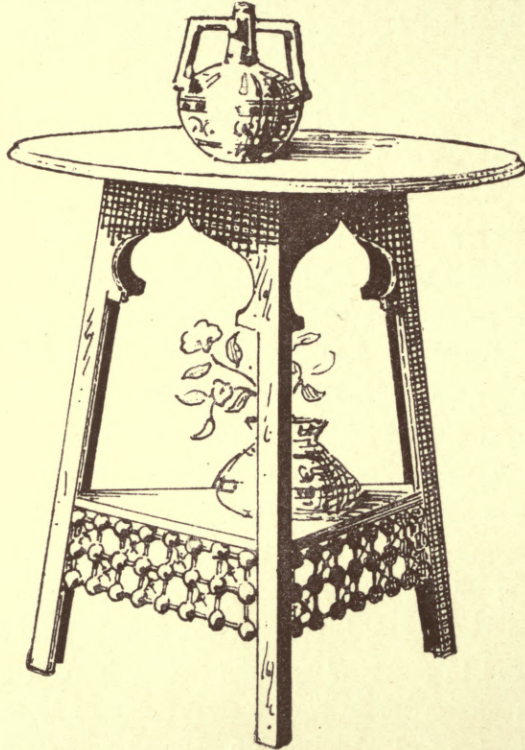
might repeat, in lighter colours, the tints of the woodwork, and gold, or gold colour, could be used in addition in the cove ornament of the cornice. (See illustration, page 139.)

In the studio, Plate XXII., the skirting and doors are painted bronze green, the upper woodwork, such as the beam over recess, of a pale and rather bluish green; the mouldings above beam and picture moulding are gilt. The wall from skirting to picture moulding is covered by a chrysanthemum paper, with a drab ground, dull citrine leaves, and brownish red and pale buff flowers. The space above, forming the groundwork of the frieze, has a bluish ground well covered with cream and pale buff flowers and leaves; on this groundwork are placed, at intervals, figure panels with gold backgrounds.

The sloping ceiling is covered with a geometrical pattern in pale greenish yellow on a creamy ground.

Lately a tendency has been shown by some esteemed decorators to fit up halls, smoking-rooms, and such-like apartments in Oriental style; Owen Jones executed designs of this character for Messrs. Jackson and Graham, and now Messrs. Liberty show a variety of art furniture in this style, most of it being light and elegant in form and moderate in price. The importation of Mushrebîyeh lattice-work from Egypt has probably induced Messrs. Liberty & Co. to turn this exceedingly artistic material to practical account; they have accordingly in their Kharan chairs made very tasteful use of this fascinating artistic product of Mohammedan Egypt. Arabic cabinets, Mushrebîyeh screens, camphor or sandalwood tables, punkahs, traceried lamps, and Arabic traceried stained-glass windows of beautiful flowing design and splendid colour, are used to produce an Oriental effect; and this effect is further emphasised by the rich Turkish embroidery, the Eastern-patterned ceiling papers, and the Arabic forms used in the constructional lines of the apartments furnished by this house. (See Plates XXIII. and XXIV.)

Messrs. Liberty and Co. have lately published some richly illustrated books containing examples of chairs, settees, overmantels, screens, cabinets, and general interior decoration, some of which are used as the illustrations to this chapter. Their work is as a rule simple, light, and elegant, as well as moderate in price. The illustrations of the screens are particularly



ORIENTAL TABLE OR FLOWER STAND.

spirited and crisp examples of design. Specimens of the beautiful drawing of foliage and spirited rendering of birds which are noticeable in these screens are given in Plates XXV. and XXVI.

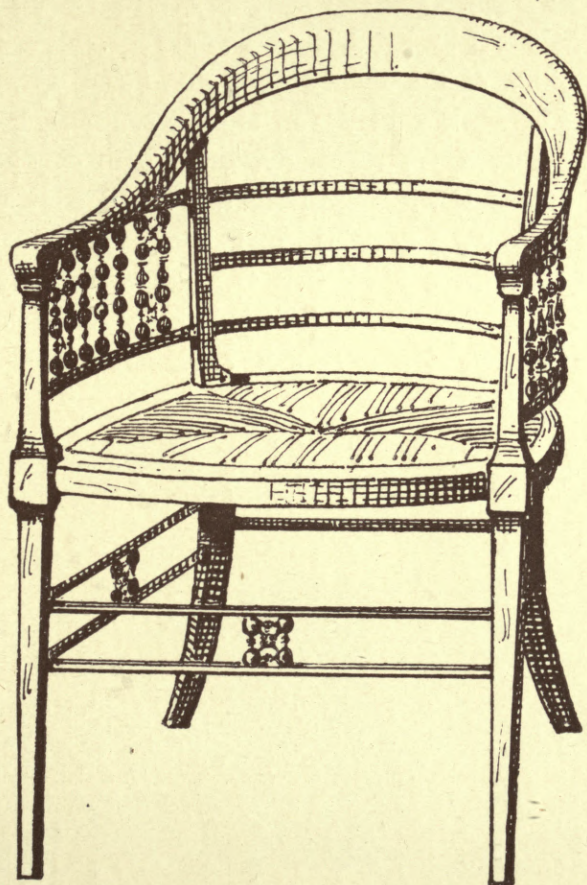
In an Oriental interior by Messrs. H. and J. Cooper, the garish eye of day is excluded, and is replaced by a subdued harem-like light. Round the sides the spaces are divided by

PLATE XXIV.



ORIENTAL FURNITURE.

quaint Oriental arches and lattice-work screens, brought from the fronts of old houses in Cairo. In front of the fireplace are two splendid brass pillars, rising to a height of about six feet, and having every inch of their surface elaborately engraved. In the left-hand corner is a charming Arabic cabinet, good in



HALL CHAIR.

proportion and well balanced, and having just the right amount of decoration to be satisfactory. There are also a couple of Damascus niches in lacquered work, done in the style of the stalactite vaulting of the Moors, and fitted up as recesses for lamps. In another nook there are specimens of delicate raised

work, decorated in gold and colours, which has a very rich and yet refined effect.

Scattered about the apartment are portfolio stands in mother-of-pearl, embossed chests and cabinets, musical instruments, nargilehs, Persian tiles, and other objects of art workmanship from the far East. On the floor is amber Indian matting, covered here and there by choice Oriental rugs.

The pavilion of the Prince of Wales, fitted up by Messrs. Gillow & Co. at the Fisheries and Inventions Exhibition, consisted of a series of rooms decorated with subdued splendour, and furnished with excellent taste. In addition to the beautiful furniture, tapestries, and decoration arranged by Messrs. Gillow, there were rich Oriental carpets by Messrs. Vincent Robinson & Co., and artistic metal-work lamps and chandeliers of the finest Italian workmanship supplied by Messrs. Perry & Co.

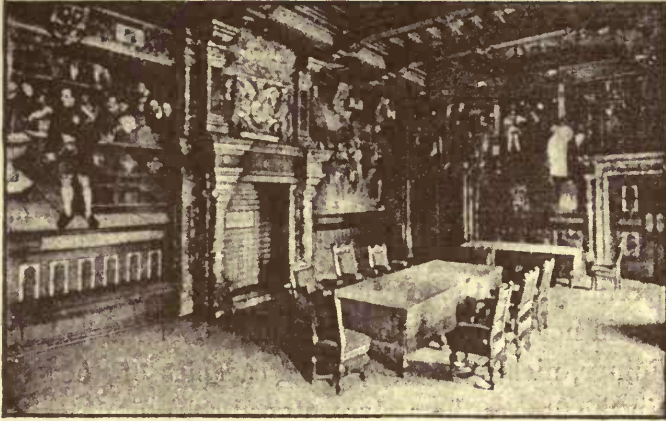


INDIAN POTTERY.
(Procter & Co.)





JAPANESE FOLDING SCREEN.



SALLE DE LEYS, HÔTEL DE VILLE, ANTWERP.

CHAPTER XVI.

DECORATION OF PUBLIC BUILDINGS.

HOUSE OF LORDS.



THE building of the Houses of Parliament in Gothic of the Perpendicular period gave a splendid opportunity for the revival of this style, and the work was carried out with such unity, good proportion, and consistency, that it had its effect in recommending Pointed architecture very favourably to the notice of the public.

Both in its interior decorations and its external proportions, the building is consistent and harmonious. It is a little monotonous, some think, from its excessive panelling, which is a characteristic of the style; but it is undeniably a regal building in the noble simplicity of its lines, in the grouping of its masses, and in the excellence of its details. It is lavishly but judiciously rich, for its richness and minuteness of detail are combined with breadth of effect, while from no point of view is it destitute of

that dignified and stately picturesqueness which is one of the glories of noble examples of Gothic architecture.

Internally it is a series of grand apartments, good in proportion, well detailed and richly decorated; the panelling, as in the exterior, gives richness without interfering with the breadth; the well-shaped arches, full, yet avoiding the exaggeration of many specimens of the Perpendicular period, show that the architect did not allow his knowledge to override his taste. In the groinings, niches, pedestals, and canopies of the figures as well as in the figures themselves, a good sense of decorative proportion is always maintained, though we must except from this general commendation the large figures in mosaic of the upper part of the octagonal hall; these, perhaps, good enough in themselves, are a mistake in their present position, being quite out of scale with the other decorative figures of the building. These mosaics, however, are a late introduction, and were done after the guiding hand of Pugin had been withdrawn.

To this accomplished architect is said to be due the excellence of the detail, for Sir Charles Barry was more favourably known as an architect of classic than of Gothic work. But probably as much is due to the one as the other; if Pugin was master of Gothic detail, Barry was able to impart to the building breadth and repose, which are two of its distinguishing characteristics.

The House of Lords is one of the finest of Gothic interiors. The thrones richly carved and glowing with gold, the brazen standards and balconies, the polished oak woodwork, the crimson hues of the woolsack, cushions, and floor coverings, the rich panelling, the emblazoned coving, the sculptured, gilded, and painted roof, the rich stained-glass windows, and the frescoes in the end arches, make up a picture of regal magnificence which is almost beyond criticism and has scarcely its fellow.

It is worth while noticing that much of its excellence is due to the admirable unity of scale which is maintained throughout the architectural forms, the sculptured and painted decorations.

There are no bold broad vacant spaces by which an inferior artist would endeavour to give what he called breadth, but what other people would regard as emptiness. All is rich, large masses being brought to the scale of the rest of the work by the detail given to the sculptured, carved, or painted decoration.

The House of Lords is ninety feet long, forty-five feet broad, and forty-five feet high. It is lighted by twelve lofty windows, six on each side, and each window has eight compartments for figures. This treatment of the windows is excellent from a decorative point of view, for it secures the effect of a uniform scale of decoration throughout the apartment. This effect would have been destroyed if large pictorial representations had been used for filling the windows instead of the smaller decorative figures, which by their form, rich draperies, and small parts greatly enhance the decorative effect.

The frescoes, isolated by their framework of arches, and being rather faint in colour, have no destructive effect, although it may be open to question if a treatment more decorative and more in harmony with the scale of the rest of the building would not have been better.

That they are so far satisfactory is doubtless due to the following circumstances. First, the figures in the frescoes are nearly to the same scale as the sculptured figures of the niches between the arches. Second, they have in most cases a monumental, decorative or semi-decorative treatment rather than a distinctively pictorial one. Third, they are each furnished with architectural forms, as arches, pillars, and groinings, which repeat and harmonise with the real architectural forms of the apartment.

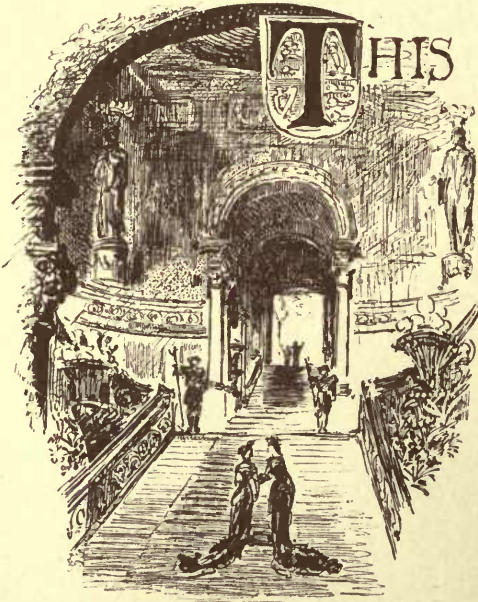
Though, perhaps, not great works of decorative art, these frescoes are interesting as the first modern attempts at this kind of wall decoration in England.

Those over the throne are, "Edward III. conferring the Order of the Garter on the Black Prince," painted by C. W. Cope; the centre arch shows "The Baptism of St. Ethelbert,"

painted by W. Dyce; the third arch depicts "Prince Henry acknowledging the authority of Judge Gascoigne," which is also by C. W. Cope. The designs by this artist balance each other, and there is a certain agreement in the horizontal lines running through the three pictures; so that, considering the unsatisfactory state of figure decoration in England at the time, these must be regarded as very creditable performances.

The other end of the House of Lords has also three frescoes: "The Spirit of Justice," by D. Maclise; "The Spirit of Religion," by J. C. Horsley, and "The Spirit of Chivalry," by D. Maclise.

BUCKINGHAM PALACE.

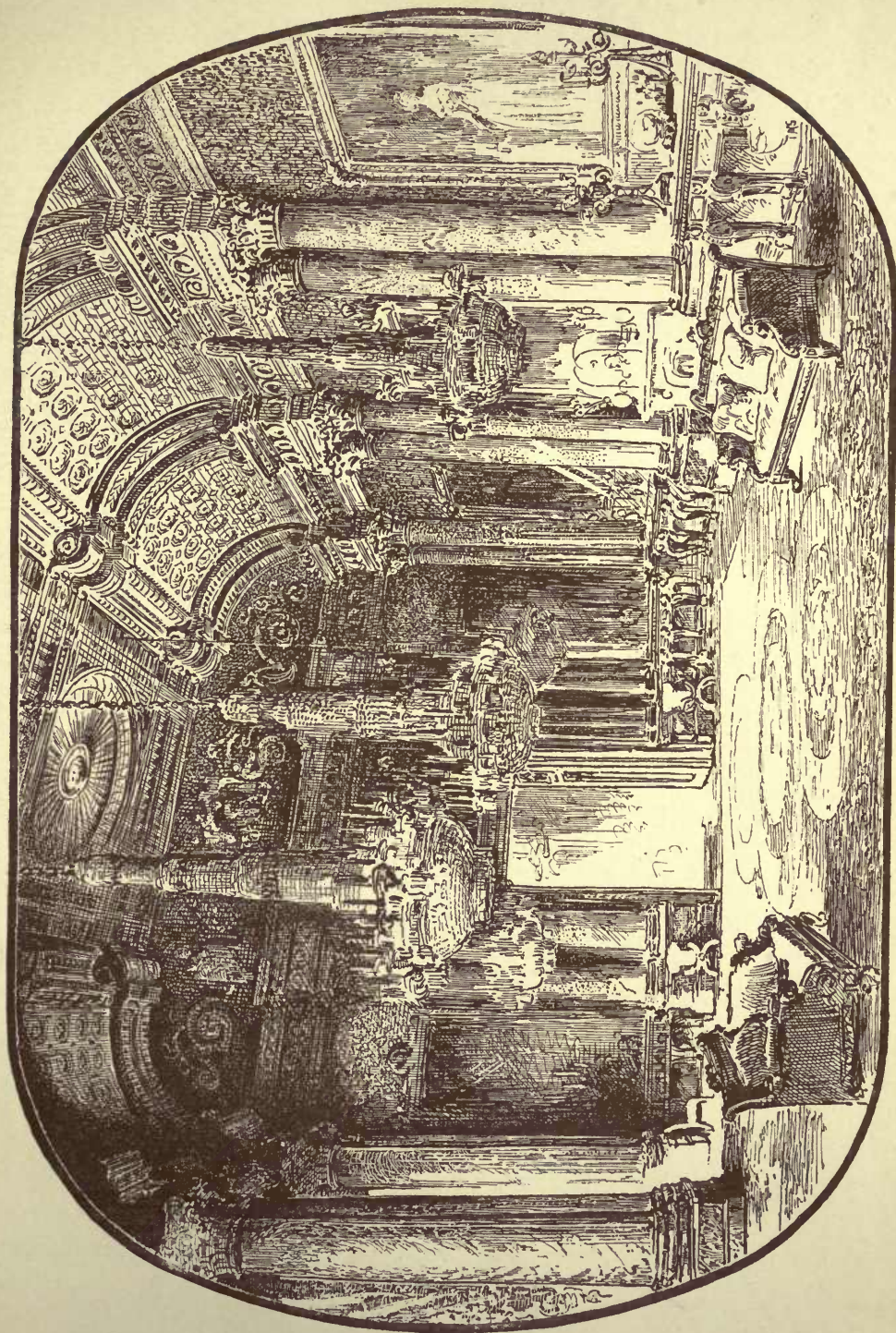


THE GRAND STAIRCASE.

THIS building contains many splendidly proportioned apartments. They are large and lofty, and regal-looking from the costly materials used and the magnificently rich style of their decorations.

The GRAND ENTRANCE HALL has an arcade of coupled Sicilian marble columns with gilded Corinthian capitals; the frieze over the columns has raised ornament in

colours and gold; the ceiling has heraldic and other emblematical devices in colours, emphasised in parts by gilding. Flights of marble steps between each of the pedestals of the arcade lead to a higher level space, which has walls of sienna or golden-



THE BLUE DRAWING ROOM, BUCKINGHAM PALACE (looking towards the Saloon).

hued marble. The door architraves, chimney-pieces, and other constructional forms are of white marble. On the main floor there is a Turkey carpet, in which crimson colours predominate, the carpet for the stairs is in shades of crimson, and has a scroll-work border in shades of gold and sienna colours. The chandeliers, which are in the form of lanterns, are in gilded metal.

To the left is the GRAND STAIR, which is of white marble, with a scroll-work balustrade of gilded metal work; behind this balustrade on each side are the flower-stands which rise in tiers, and give, when filled, an additional glory of rich and delicate colour. The walls of the stair are in panels of various coloured marbles. Half-way up the grand stair we reach a square hall, around which are displayed portraits of various members of the royal family of the last generation. In each of the corners is a large bronze caryatide, which supports a candelabrum. Above is a sculptured frieze with cream-coloured figures on a brown ground. The ornaments under the cupola are in cream and gold on a blue ground, the corners are richly gilded.

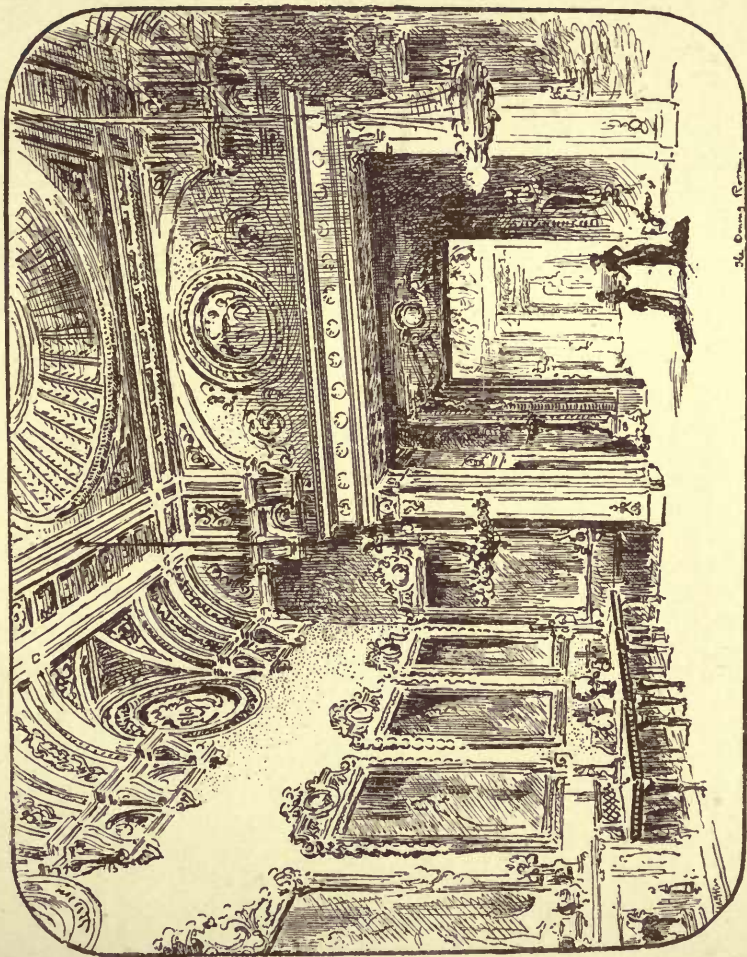
The PROMENADE GALLERY, leading from the staircase, is approached by doors splendidly worked in gilded metal; the lower panels, which are long shaped, are filled with silvered glass; the upper, which are square, have the royal crown carved on the richly rayed Star of the Garter. The architraves and entablatures of the doors are of white marble, and the decorations of the door are solidly gilded, with a little blue picked in on the grounds; but the effect of the doors, as a whole, is that of cream colour, silvered glass, and richly gilt metal.

The SUPPER ROOM is square in shape, and is roofed in by a magnificent cupola, in the centre of which is an arrangement of electric-light lamps behind a cut-crystal corona; the cupola is divided into a series of panels, on which golden stars, gradually diminishing in size towards the centre, are displayed.

Immediately below the cupola is a cove and cornice with raised ornament in gold on a cream ground. From this cupola-cove large carved consoles, richly gilt, extend to the walls, while between the consoles are panels with enamel blue ground and raised gold ornament. The walls are in various hued marbles; the sideboards, on which the gold plate is displayed, are covered with crimson; and the wall recesses are filled with silvered glass. The deeply recessed doors are noticeable for their beauty of proportion, and the originality and richness of their decoration. These doors are chiefly in cream and gold; each door has ten square panels with raised ornament in gold, a narrow ornamental border enclosing each set of five panels. The floor is inlaid and polished.

The CONCERT and BALL ROOM is the most magnificent of this splendid series of state apartments. It is finely proportioned and decorated with consummate skill. The lower dado is in panels of various coloured marbles, in which a soft green colour predominates; this dado is finished by a cornice of cream and gold. Above this the chief wall space is filled by a large horizontal panel of crimson silk damask of special design, showing the rose, shamrock, and thistle; this panel is framed by gold mouldings rounded and ornamented at the corners. Above this is the window space; the windows are filled with cut glass, and the spaces between them are decorated with paintings of Terpsichorean figures. The ceiling is coved where it joins the walls; the cove has richly carved stiles in cream and gold, and between the stiles panels with raised ornaments also in cream and gold on enamel blue ground. Immediately below the cove there is a frieze with a brown ground and raised ornament in cream and gold. The ceiling has flat coupled beams with carved drops at the intersections; these beams are filled entirely by a large key or fretwork pattern, which is gilded solid and burnished; the sunk panels between the beams are formed into octagons, in which there is

PLATE XXVIII.



THE STATE DINING ROOM, BUCKINGHAM PALACE (looking towards the Approach Gallery).

a series of rich and delicate raised ornaments in gold, with touches of cream on a blue ground; the effect given by the ceiling is that of enamel work in gold, blue, and cream. The panels have electric lights in their centres.

At each end of this ball-room is a fine arched recess. One of these is filled by the organ and minstrels' gallery; the gallery front is corbelled over on rounded diminishing corbels, below which are semicircular arches. The organ is gilded and the gallery front is enriched by gilded metal and crimson silk damask. The arch at the opposite end frames a splendid sculptured doorway, in which white marble, gilded metal, and silvered glass give the leading colour characteristics.

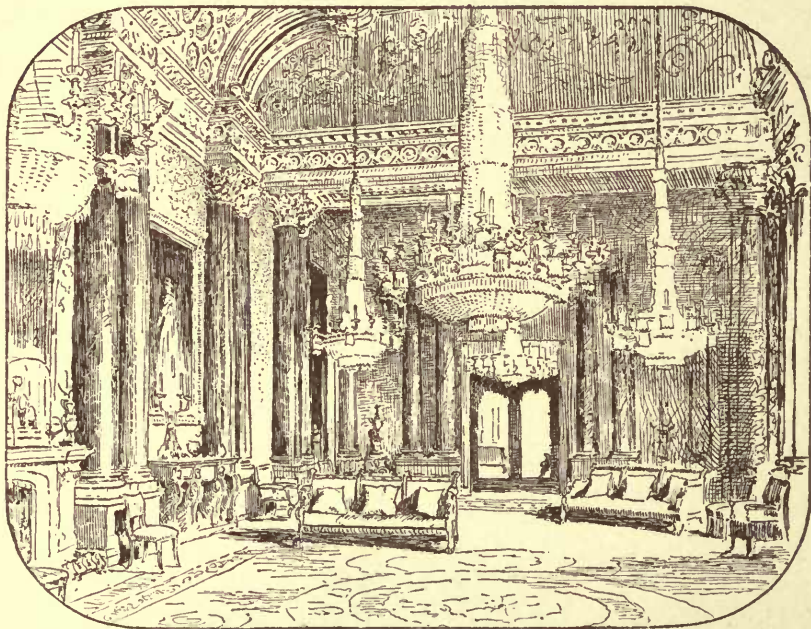
The side entrances, of which there are four, are square in general form, and have in their upper portion a frieze of statuary marble figures on a gold ground. This frieze has one long central, horizontal panel, and a square one at each side; these square panels continue the lines of the side enrichments of the doorways. The recesses of these entrances have very large plates of silvered glass. The candelabra are splendid specimens of Renaissance work in gilded bronze. The furniture is carved and gilded, and upholstered in crimson satin damask.

The door through the arch at the end of the ball-room gives admission to the *APPROACH GALLERY*, which has walls of crimson silk damask, in panels framed by pilasters, which are decorated with paintings on a gold ground; at each end are richly sculptured doorways, with groups of figures in the archways. One of the doors opens upon the *STATE DINING-ROOM*. (See Plates XXVIII. and XXIX.)

This entrance door, seen from the side of the dining room, presents a splendid appearance; it is deeply recessed, and has a broad framework of moulded and carved work with wreaths and festoons richly detailed and solidly gilded. The walls of the room are of pinkish terra-cotta; portraits in frames of

Louis Quatorze design line the wall on one side, while at one end, silvered glass panels with gold-work frames descending over part of the glass, form a special feature.

The ceiling has its centre divided into three cupolas framed by massive beams of carved and gilded work; the sides are covered with arches springing from projecting consoles coupled together by minor arches.



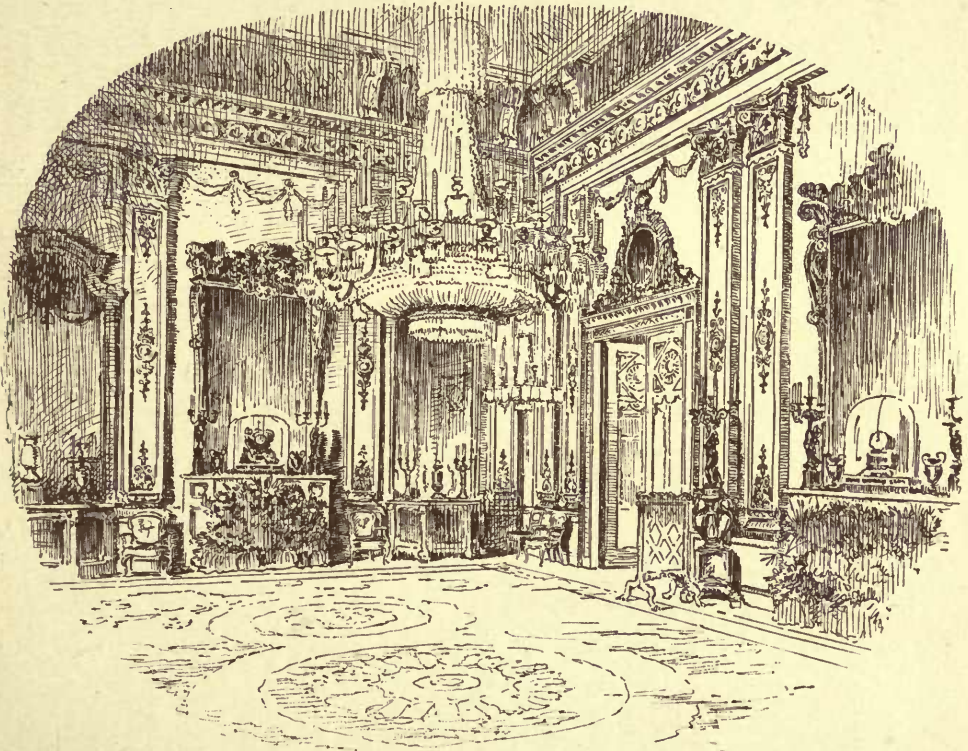
THE BLUE DRAWING-ROOM, BUCKINGHAM PALACE.

(Looking towards the State Dining-Room.)

THE BLUE DRAWING-ROOM has its walls covered by light blue silk damask between ranges of onyx columns, which have gilt capitals and bases. The centre of the ceiling is formed into circular panels; the sides form a large cove with finely curved brackets springing from the caps of the Corinthian pillars; between the brackets the ceiling has coffered panels in cream and gold. (See Plate XXVII.)

The SALOON has imitation lapis-lazuli columns with gold caps and bases. The ceiling is in a series of domes covered by a diamond pattern diminishing towards the centre, the framework of the design being formed by interlacing circles of large radius.

The WHITE DRAWING-ROOM is a fine example of the Louis



THE WHITE DRAWING-ROOM, BUCKINGHAM PALACE.

Quatorze style of decoration. The panels are enriched by carved and gilded work, the pilasters being also carved and gilt.

The THRONE ROOM has a ceiling with panels of heraldic forms and armorial bearings in enamel effects on a diamond diaper. Over the throne there is a dome of carved and gilded scale work with a large closely rayed star in the centre.

The GREEN DRAWING-ROOM has lattice-work pilasters in gilded carved work, with wreaths and festoons also of carved work forming the frieze.

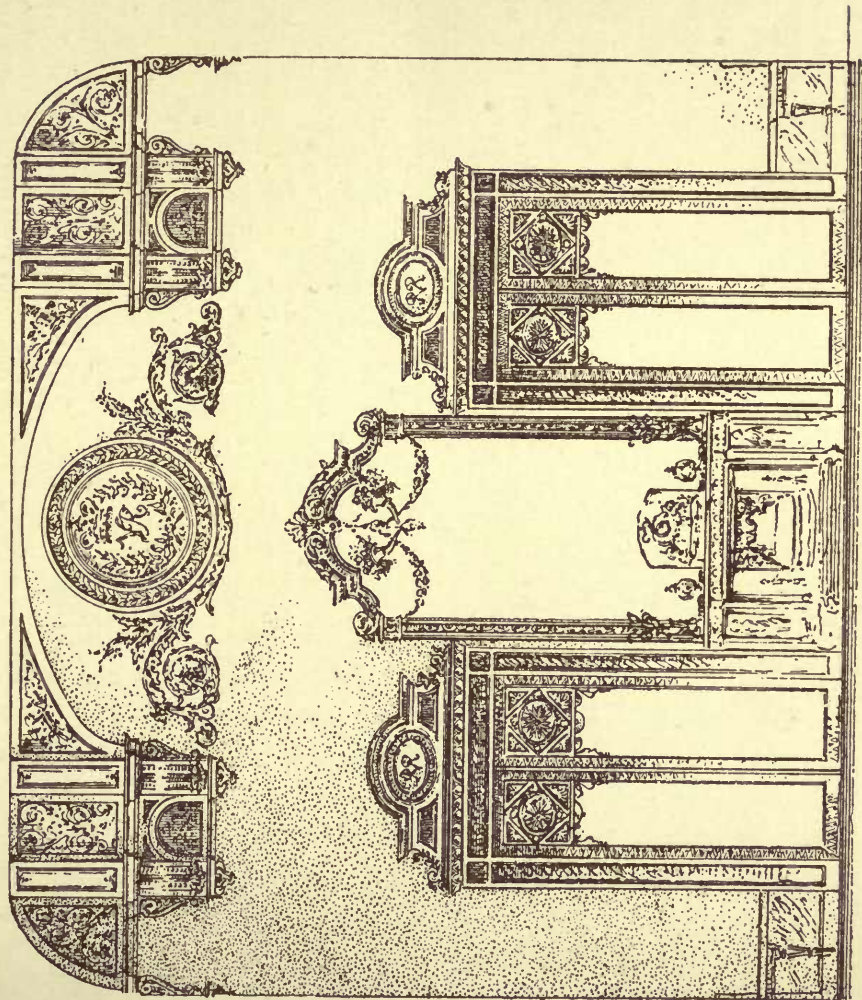
The PICTURE GALLERY is a long and lofty apartment well lighted from the roof, which is of open-work hammer-beam construction. The beams are connected with each other by arched timbers which span the spaces between them. The construction of the roof naturally divides it transversely into three parts, which may be described roughly as centre nave and side aisles, but none of the divisions descend upon the wall space, which is clear throughout the entire length of the gallery. It is filled with masterpieces by the famous Flemish painters. In an adjoining room hangs the large painting of "Cimabue," by which Sir Frederick Leighton worthily made his first mark in the world of art.

There are several minor galleries, such as the NEW GALLERY, which opens from one side of the ball-room; it is decorated in cream and gold. Another gallery has panels of beautifully executed flower-vases standing against soft sky effects; over the semi-circular heads of the flower panels are horizontal oblong panels with figure designs. Another is finished in crimson damask silk with gold ornaments and cream grounds.

In many of the apartments are splendid candelabra in metal, or metal, wood, and marble. The chandeliers in some of the rooms are elaborate examples of crystal work made to receive wax candles; in most of the others, they are arranged for electric light. The furniture is usually Roman or Roman Renaissance in style; it has the classic elegance and fulness in its lines, is carved in masterly style, gilded, and in parts burnished. The coverings are usually of crimson silk damask.

All these state apartments, which are in truth well worthy of the name, are on the first floor. Entering from the grand staircase we have gone in our imperfect survey around an immense quadrangle of palatial buildings, and emerge again

PLATE XXIX.



END OF DINING ROOM, BUCKINGHAM PALACE (looking towards the Blue Drawing Room).

on the other side of the Grand Staircase from which we started.

On the Ground Floor are some rooms devoted to the use of the officials of the Royal household.

The HOUSEHOLD DINING-ROOM has Sicilian marble columns, the dado is white and gold, the wall filling is a raised flock pattern painted terra-cotta colour, the ceiling is cream and gold. There are some good pictures on the walls, among them Stanfield's "Opening of London Bridge." The doors on this floor are of polished mahogany with gold mouldings.

The HOUSEHOLD DRAWING-ROOM has Sienna marbled pilasters, white and blue ceiling, grey panels in walls; many of the spaces are filled by portraits of royal personages, among them those of the Emperor and Empress of the French. The carpet as red ground with panels of black and brown.

The Room of 1853 has polished granitic pillars and pilasters. Some portions of the wall have sunk oval panels into which portraits are inserted. The ceiling is white and blue; the walls have panels of grey with white and gold mouldings.

ST. JAMES'S PALACE.

There are some apartments of noble proportions in this building, the throne-room, and the two reception-rooms leading to it, being very fine in effect. The ball-room walls are covered with amber figured silk; the window draperies, matching the walls in colour, have trimmings of violet and gold; the wood-work is in ivory colour and gold; the whole has a very regal effect. Another room has crimson figured silk on the walls, with richly gilt moulding and pilasters. In the Presence Chamber three very large portraits of the Queen, the Prince Consort, and George IV. in their royal robes, and an amplitude of throne hangings, pillars, sky, and steps around them. Each picture is surrounded by a well-designed and massive carved

frame, solidly gilt, and at least a yard in breadth; the whole effect conveys an unmistakable impression of royal magnificence.

The Throne, raised on three steps covered in crimson, is carved and gilded, and covered with rich silk velvet with gold embroidery. The canopy above has a rich cornice of gilded carving, and over it the royal arms in solid gilding. The deep valance hanging from the cornice is in crimson velvet embroidered in gold and colours.

The rich crimson velvet hangings behind the throne have the royal arms splendidly emblazoned in raised golden embroidery and heraldic colours; the draperies hanging from the canopy enclose the throne on each side.

The wall on the right, when one faces the throne, is divided into three panels; in the centre of each of these is a portrait of one of the members of the Royal Family. The walls are covered with richly figured crimson silk damask; the curtains of the windows are of the same material, and are fringed and embroidered. The woodwork is in pale green with gilded mouldings.

The Royal Closet or Withdrawing Room is covered with light blue silk damask of the same pattern as that of the throne-room. The woodwork is of pale greenish blue with gold mouldings.

Most of the forms and details in these apartments are classic; but the decorator, very curiously, has stencilled over the cyma recta, corona, modillions, and other parts of the cornice, little ornaments, which, if they have any style at all, are assuredly not classic. However, these ornaments are so small and the colours so modestly retiring that they injure the general effect very little, as they are quite overpowered by the massive gilding and the bold colourings of the wall coverings.

The Picture Gallery, which contains portraits of the kings and queens of England, gives an impression of dull green,

dingy red, and silver white. It belongs to the melancholy school of æsthetic decoration.

The Banqueting Hall is much better. The walls are covered by a rich paper of very bold design, in which bluish grey and grey are freely used; the dado is warm red, and there are several bits of fine harmony in green and red. The carpet is crimson.

The Entrance Hall has columns of deep crimson marone with gold ornament highly polished; the walls are covered with a pattern in which bluish grey and green are the prominent, but not too prominent, colours. Some of the staircase walls are covered with green and gold embossed leather paper. The carpets are crimson.

The Guard Room has the woodwork in black with Chinese ornament in gold and colours. The walls are decorated with trophies of armour on a plain reddish background.

MANCHESTER TOWN HALL.

The decoration of the Manchester Town Hall has, as its principal feature, paintings illustrating events in the history of Manchester from the Roman period till the present time. These are being executed by Ford Madox Brown. They are balanced by rich armorial paintings on the roof, representing the arms of the countries and cities with which Manchester is connected by its trade.

THE HOLLOWAY SANATORIUM.

The Recreation Hall of this building is very richly decorated. It is Gothic in style and has an open timbered roof; the woodwork is stained and varnished, and has ornaments in gold. The plaster work of the roof, which is in about one hundred and eighty panels, is painted a light soft greyish blue; in the centre of each panel there is an ornament in gold; the grounds of the centres of ornaments are filled with carmine, and the gold ornament is

firmly outlined with dark brown. The rest of each panel has the ground powdered over with small gold ornaments, somewhat resembling butterflies in form. The different designs used as ornaments are fifty in number, so that at no part is it possible to see the same design in two places at once. Besides these, there are special designs for the roof dormer panels. These, though different in design, are in the same colours as the other panels.

It is to be remarked, that although some of the panels are forty or fifty feet from the floor, the birds, flowers, or conventional ornaments in them are not exaggerated at all in size to suit the great height. Whether from the power of the gold, or the admirable lighting of the roof by the dormers, the ornament, to the smallest detail, is fairly seen, while its moderate size gives an appearance of jewel-like richness.

The frieze or border at junction of sloping roof and perpendicular wall, has a darker blue ground, with figures in gold, outlined with brown. The gold throughout is lacquered to prevent it shining unduly. Till this was done the gold absorbed the reflections of darker colours, so that in some positions it did not tell at all. The cornice at the head of the wall is richly ornamented in gold and colours, and has beneath it an ornamental frieze of scale work, on which conventional flowers in citrine are placed. The frieze is in green, citrine, touches of carmine, and gold, the flowers being outlined with brown.

The arched windows have over them conventional birds, roses, and other designs in tints of cream, pink, red, and delicate shades of blue on a gold ground.

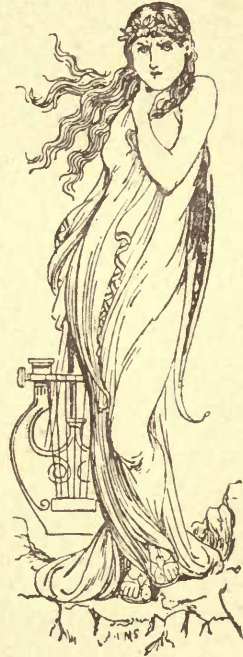
The spandrels filling the spaces between and over the arches have figures in full colours standing on the band at the springing of the arch. The rest of the spandrel is filled by fay-like, winged figures, amidst small ornament of natural form but semi-conventional arrangement. The figures, as well as the ornaments, are in gold on a pale green ground.

It was intended to fill the spaces below between the window with trefoil niches, with sitting figures depicting the sciences; below these was to be a broad band of ornament, and then historical groups, with figures rather larger, were to fill up the space down to the top of dado.

By this arrangement a nice proportion of scale would be attained. The three-feet high figures, which are some twenty feet from the ground, would be supplemented by a lower series rather larger in size, which come under the corbels of the roof and between the windows. The panels below, from the dado to six feet above it, were to have historical subjects with still larger figures, but none of the figures were to be quite life-size, so that there should be a gradual diminution in the size of the figures as they receded from the eye. This, we think, tends very much to give an appearance of greater size and space to a building.

Mr. Holloway, however, rejected this intended arrangement, as it was his intention to introduce life-size portraits. This intention he has carried out to the detriment, we think, of the decorative scheme of the hall, for the large scale, modern dress, and undecorative style of these portraits are not in harmony with the rest of the decoration. The portraits are admirably painted by Mr. Girodet, but placed as they are—as wall decorations without frames—they hardly seem in their proper place.

The end walls have each two lunettes ranging with the arched window heads; these have figures on a rough stippled gold



SAPPHO.—One of the figures at the springing of the arch, Recreation Hall, Sanatorium, Virginia Water.

ground. The colours are strong, full, and decorative, to harmonise with the elaborate decoration of the hall. The subjects are Lyric and Epic Poetry at the one end, and Legend and History at the other. There are no cast shadows in the pictures, but sufficient shading or modelling is used to give roundness to the figures without forcing them unduly from their purpose as decorative subjects, or causing them to trench upon the function of purely pictorial art. (See headings to Chapters II., III., and V.)

The designing of the ornament and the colour arrangement, as well as the painting of the figures down to the springing of the arch, are by the author.

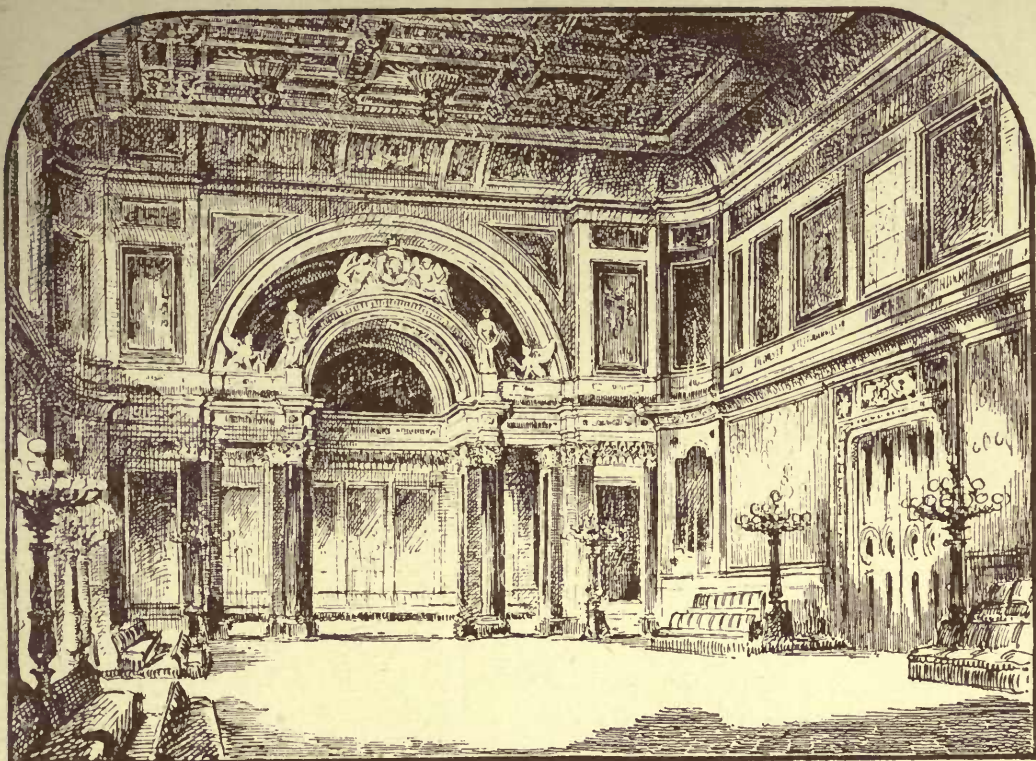
The staircase and hall, which follow the style of the Sainte-Chapelle at Paris, but, unfortunately, without its gilding, was done by J. A. Hewitt.

The dining-hall has ornament by Mr. Imrie, with panels in Watteau style by students of the Art Training School, South Kensington. All the decorative works in the building were directed and superintended by Mr. Martin-Holloway.

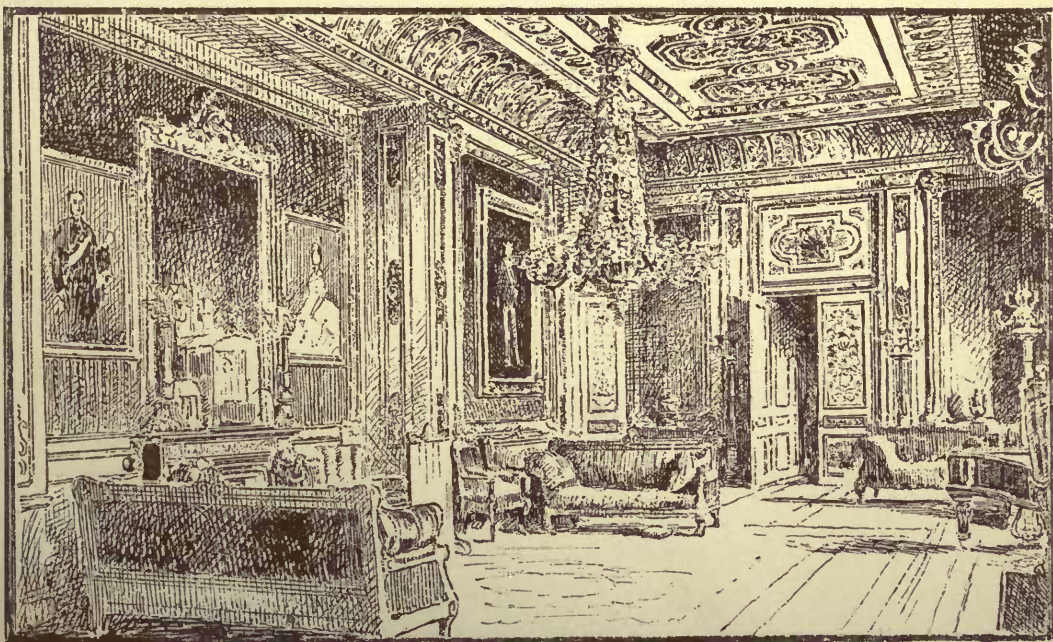
SALLE DE LEYS AT ANTWERP TOWN HALL.

The Salle de Leys at Antwerp, already referred to on page 40 in connection with its dado and wall treatment, presents a good specimen of Flemish Renaissance style.

Baron Leys seems, in his decorative pictures, to be rigidly true to costume and accessories; with this truth he combines a rude force thoroughly mediæval in character; his pictures are not graceful in design, but they have an intense directness which is absent from many graceful pictures. Though the work in this room is almost entirely modern, there is a true unity and completeness of effect which are masterly in their way. This effect is not got by any finikin imitation of mediæval work, but by the complete harmony that exists between the materials employed. Most of the fittings of the Salle are in dark veined



THE BALL ROOM, BUCKINGHAM PALACE.



THE CRIMSON DRAWING ROOM, WINDSOR CASTLE.

marble, that is to say, the chimney-piece, which is carried up to the ceiling, and the architraves of the doors are in marble; the doors, dado, and beams of the ceiling are in oak, enriched in parts by gilding. Dull green harmonising with the marble is the prevailing colour of the textile fabrics of the room. Ionic columns appear in the chimney-piece, and classic mouldings are used throughout the marble work of the room. The only important piece of carving is the heraldic panel over the chimney. Throughout there is a noble simplicity which makes this room worth attention as a notable example of Flemish Renaissance. (See illustration at beginning of this chapter.)

SALLE DES MARIAGES AT BRUSSELS.

In the decoration of the Salle des Mariages the artist, M. Cardon, symbolises the purpose of the room and indicates the virtues of marriage. In the central compartment the good city of Brussels, under the aspect of a young wife, seems to preside at the union of her children. She is seated in a chair of state, which has a back of figured gold. Her veil descends from her forehead in the style familiar in the pictures of Memling, and her robe, clinging above to her wholesome form, spreads out below into voluminous and somewhat stiff folds of soft yellow. At the sides are two pages. Each holds in one hand the mediæval representation of the torch of Hymen with the escutcheon of the city or province, and in the other a diamond-shaped shield, with the emblematic device of male and female hands clasping each other. The words *Mariez et tenez*, appear on the one, and *Une fois mariés, maintenez*, on the other. It is the spirit of the old loyal Flemings that speaks in these brief words. Above, on each side of the chair of the city, is a winged figure displaying a broad ribbon of gold and offering a wreath.

All the composition is backed by an imitation of tapestry ;

this has a ground of *vert de chypre*, soft and warm, pleated at wide intervals, in the style of tapestries; the pattern has the cypher of the town interwoven with leafage and flowers agreeing in symbolism with the intention of the figures.

The right-hand compartment has a winged figure, standing on conventionalised clouds, and intended to personify Justice. The left-hand figure represents Law. The ceiling accords in colour with the walls. It has five heavy beams finished inside with mouldings, which form the ceiling into a series of sunk panels. These have a gold field, with the devices and mottoes of the corporation amidst flowers of scarlet and blue. The corbels which sustain the beams are sculptured with the arms of the patrician families of the town; they are relieved by a frieze of Gothic foliage, interspersed with symbolic devices. (See heading to Chapter XX.)

WINDSOR CASTLE.

The Vandyke Room has its walls covered by crimson silk damask, the dado is of cedar with gilded mouldings, the ceiling and cornice white and gold. The Zuccarelli Room has crimson silk walls, dado and cornice of oak, partly gilded, and ceiling of cream, blue, and gold. The State Ante-room and Presence Chamber have tapestry-covered walls and mythological subjects for their ceiling decorations. The Waterloo Chamber has oak and gold dado, brown and gold raised ornament on walls; the ceiling is in two tints of red and gold; soft green is used on beams and frieze, and heraldic colours on the shields. The Grand Reception Room has raised ornaments gilded on a cream ground, the wall panels are filled with figure subjects in tapestry. Views of several of these apartments are given on page vi., and in Plates XXX. and XXXI.



THE WATERLOO CHAMBER, WINDSOR CASTLE.



THE GREEN DRAWING ROOM, WINDSOR CASTLE.



A PANEL The Story of Cambuscan Bold. Designed by J. M. S. for the bass side of a Piano by Messrs. Broadwood.

CHAPTER XVII.

THEATRICAL DECORATIONS AND SCENERY.

THE THEATRE ROYAL, DRURY LANE.



DRURY LANE Theatre has been decorated very rapidly by Messrs. Gillow and Co. The style chosen is very simple, but is exceedingly good of its kind. The ornaments are gilded solid, and the groundwork is in cream colour. The effect is enhanced very much by the good use that is made of rich red plush in the draperies of the boxes and for the curtains of the stage. The whole effect is one of simple, stately richness. We should, however, have been glad if something had been done to enrich the ceiling and the parts of the gallery wall which abut on the proscenium. No doubt the fine proportions and grand spaces of this theatre lend themselves readily to good decoration; moreover, the raised

ornament introduced some years ago is so good and so effective that only a very inferior decorator could or would spoil it.

The carpeting of the stalls is in harmony with the draperies of the boxes and of the curtain. The ample space given to the stalls, and the noble widths of passage between them, make Drury Lane a pleasant contrast to the cramped condition of this part of the house in many other theatres.

The large stage gives scope for scenic effects of a grand kind; this is taken advantage of to the full by the present management, which has shown excellent capacity for producing effectively picturesque scenery, good grouping of crowds, and artistically designed costumes, and thus realising very splendid stage pictures impossible on a smaller stage.

THE LYCEUM.

The Lyceum has also been decorated recently, the style chosen being Pompeian, or rather that imitation of old Roman wall decoration that Raphael made use of in the Loggias of the Vatican. The work is clever and spirited, but looks almost too busy and disturbed, from the strong contrast between the dark hues of the ornamental forms and the light colour of the ground.

The Lyceum stage is small, and the pictures presented on it are sometimes unduly cramped; and though the scenery is usually effective and picturesque, it cannot be said that it is always remarkable for breadth of effect, or even for exact truthfulness. The taste which rules here seems to lean sometimes more to the florid than to the refined; incongruities are allowed to appear which a severer taste would have banished: thus in the exterior view of a church an otherwise excellent mediæval architectural effect was injured to some extent by the introduction of a delineation of some nineteenth-century cast-iron railings.

Great intelligence and energy have, however, been shown by the management in enlisting modern science to enhance the weird situations of some of the plays produced. Electricity, gas flames, coloured beams of light and clouds of steam have been made use of to secure effects of startling vividness or of poetical beauty. A great part of the decorative effect of a stage picture sometimes depends on the richness, variety, and correctness of the costumes. In this matter of stage-dress the Lyceum management has shown knowledge, liberality, and taste.

THE PRINCESS'S.

This theatre has lately become famous for its refined and beautiful realisations of classical scenes. No doubt the influence of the fine backgrounds and distances used by Mr. Alma Tadema in many of his pictures has been strongly felt by the painters of the scenery at the Princess's, and to Tadema therefore may be traced the inspiration of many of the pleasing views given at the Princess's. Some of the plays put upon the boards of this theatre in recent years have been the occasion for some excellent examples of consistent and well-thought-out scenery, which has been usually supplemented by rich and varied costumes, and by artistic groupings and arrangements of figures, colours, and decorative accessories.

THE ADELPHI.

The interior of this theatre is very nicely proportioned, and has light and graceful raised ornament on the front of the boxes and round the stage opening; the ceiling is curved in section and is encircled by lunette openings at the base; the design and ornamentation throughout show originality and a fine taste for elegant effect.

ST. JAMES'S THEATRE.

The style of decoration adopted here belongs to the Louis Quinze period, the groundwork being in dull cream or very light drab, with the raised ornament gilded. The arrangement at and over the stage opening is rather straggling and wanting in unity, while the Watteau painting immediately over the stage, though quite in keeping with the style of the rest of the work, strikes one as out of place, because it is unsupported by any similar kind of painting in other parts of the theatre.

But the effect as a whole is one of lightness and elegance, due in part to the restraint shown in the colouring and in part to the graceful lines of the raised ornament.

THE ROYALTY.

This theatre has the fronts of the boxes and gallery covered with crimson velvet on which enwreathed plaques with gold grounds are displayed. Gilding and mother-of-pearl are used for the pillars and frieze. The drop curtain has a Japanese screen, vase, flowers, and other accessories painted with bold, rich, and artistic effect.

THE SAVOY.

Ornamental subjects in painting have been discarded, and the decoration consists entirely of delicate plaster modelled after the manner of the Italian Renaissance. The main colour-tones are white, pale yellow, and gold—gold used only for backgrounds, or in large masses—for gilding relief-work or mouldings. The back walls of the boxes and the corridors are in two tones of Venetian red. No painted act-drop is used, but a curtain of creamy satin, quilted, having a fringe at the bottom, and a valance of embroidery of the character of Spanish work, keeps up the consistency of the colour scheme. This curtain is

arranged to drape from the centre. The stalls are covered with blue plush of an inky hue, and the balcony seats are of stamped velvet of the same tint, while the curtains of the boxes are of yellowish silk, brocaded with a pattern of decorative flowers, in broken colour.



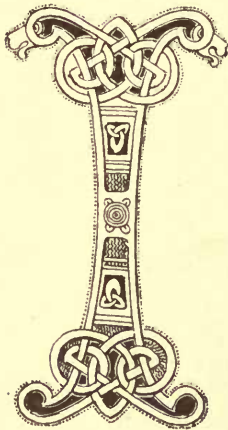
ORIENTAL VASE.



STAINED-GLASS WINDOW SCREEN. Sketched by J. M. S.

CHAPTER XVIII.

NOTES ON COLOUR, THE TREATMENT OF BACKGROUNDS, FRIEZES, ETC.



IN one of Sir Frederick Leighton's pictures we have an instance of very effective treatment of colour. A shepherd and two nymphs are placed in a landscape swimming in mellow sunlight. The foliage is of a warm brownish green; the skin of the shepherd is warm brown, and he wears a leopard's skin and crimson drapery. The first nymph is painted of a lovely flesh colour, and is draped by white, inclining in parts to yellow. She reclines on blue drapery. The other nymph has equally lovely flesh tints, but her drapery is orange and orange-yellow contrasted with purple.

Another very successful treatment of colour is found in L. Alma Tadema's picture, "A Hearty Welcome." A mother, newly returned, embraces her daughter in a garden of poppies, which is backed by Pompeian square columns, while we catch, over the garden wall, a glimpse of architectural forms standing out against the sky. The foreground is formed by poppies painted in all their glory of crimson and scarlet; but these colours are overpowered by the strong ruddy orange of the

square pillars which catch the light of the declining sun. Against the strong orange of the pillars, the garden wall appears of a yellowish green orange, something like enriched yellow ochre; the house appearing over the top of the wall is white and shining against a blue sky. The immediate foreground and right hand of the picture are in subdued tints. Another picture, "Fredegonda," has beautiful cool delicate bluish-green tints in the background, contrasting with the bold warm green of the front.

"Cymon and Iphigenia," another picture by Sir Frederick Leighton, is an arrangement of flesh colour of various tints mingled with amber, red, crimson, and purple. It is decorative rather than natural in colour effect, but it is a masterly painting nevertheless, and possesses great breadth of effect, beauty of drawing, and grace of painting and modelling.

Niches for Statues should be painted a decided colour, such as marone red. If the statues are old and stained the tone of the background should be lowered to suit.

Background to Prints and Photographs.—A rich yellow-brown or leather colour gives lustre to the black of the print and the tones of the photograph.

Background for Water-Colour Sketches.—When exhibiting his Roman sketches at the Arts Club dining-room, Keeley Halswelle hung ordinary brown wrapping paper on the walls as a background, as he thought the slatey blue and grey white colour of the walls unsuitable as background to his drawings.

J. A. M. Whistler used a similar but lighter yellowish brown background to show off his sketches in the Dowdeswelle Gallery; the space above was covered with gold paper, and the floor was painted a yellowish citrine. Though perhaps good for showing the drawings effectively, this scheme of colouring proved too monotonous to be pleasing as a room decoration.

In her book, "The Art of Decoration," Mrs. Haweis says:—
A plain ultramarine ceiling dotted with gold stars is sometimes

very agreeable ; but the stars must be very small, and smaller towards the centre than towards the sides. Of course they must be scattered at irregular intervals. A blue ceiling painted with a conventional cloud border in a much paler blue is pretty also ; and when blue is not liked in other parts of the room the mass above carries out the right proportions in the least obtrusive manner. For instance, with a room furnished with various reds, a considerable share of amber and yellow, softened together with spaces of Spanish leather, which, though including many colours, tells as brown.

“A Venetian red wall and an olive green ceiling may have a frieze of orange containing these reds and greens, the green nearest the red, the red nearest the green, or the frieze should partake noticeably of the tertiary citrine, which is formed by the admixture of orange and green.

“A plain red ceiling sometimes has the happiest effect. It requires carrying out by red in the furniture. A gold ceiling contrasts beautifully with almost any coloured wall and does not bring the roof down.”

In the interiors of many Flemish churches the grey of the stone predominates, but a bay or chapel behind the high-altar of one of the churches of Ghent is done with primitive colours after the style of the decorations of the Sainte-Chapelle of Paris.

The colours used are alternate diapers of vermillion and green. These diapers are divided by gold outlined with black or dark brown. In the centre of each of the diapers is an emblem, also in gold and black. A lighter shade of red is used in some of the minor parts. Now though these decorations are done in staringly strong red colour, and though the green used when examined closely and in detail looks very crude, yet the effect as a whole is rich, brilliant, and splendid, and neither gaudy nor crude. If softer or more broken colours had been used under the same conditions of light and surroundings it would probably have looked dull, muddy, and spiritless. None

of the colour, it is to be observed, is in large masses, and at a little distance the green has the effect of toning the red.

Some of the Munich imitations of Pompeian decorations have been very successful. The arches of the Allerheiligen Capelle show fine colour harmony. The colours used are marone, blue, gold, grey, and green, all worked in well together.

The staircase of the Royal Library of Munich has a vaulted ceiling, and the bays are coloured alternately blue and red. Great brilliancy is given by this interchange of colours and by the various modulations of the lines and ornaments.

Another scheme of decoration shows the base or lower wall painted deep red; the upper walls are buff margined with grey, on which are red pilasters; blue is introduced in the ceiling.

The following arrangement of colours is rich and effective when used either as a wall filling, or for a frieze:—

Blue, made with ultramarine and indigo.

Deep green, made with indigo, deep chrome, and little middle chrome.

Citrine, made with indigo, deep chrome, and little middle chrome as for deep green, but broken with burnt sienna, raw sienna, and a touch of Indian yellow.

Deep red, made with carmine, Vandyke brown, with a touch of burnt sienna.

Light green, made with emerald green and Antwerp blue.

Orange, made with deep chrome and brown lake.

Separate the different colours by a gold outline.

A cool but pleasing effect may be got by a blue ground, blue grey ornament edged with primrose or pale lemon-yellow gold colour on stems and details; brown outline.

John G. Crace, in his "Lecture on Colour," gives the following notes on colour contrasts:—

"Black and warm brown.

Violet and pale green.

Violet and light rose colour.

Deep blue and golden brown.

Chocolate and light blue.

Deep red and grey.

Marone and warm green.

Deep blue and pink.

Chocolate and pea green.

Claret and buff.

Black and warm green.

“In considering the question of harmony of colour as applied to decoration, the tertiaries become essentially valuable. They have the same relation to the secondary as to shade that the primary colours have to light. Citrine is to dark violet as yellow is to light violet; russet is to dark green as red is to light green; olive is to dark orange as blue is to bright orange. Thus each of the secondaries is neutralised by that tertiary in which the remaining primary predominates.

“By a proportionate adjustment of the primaries with the secondaries or tertiaries, harmony of colour is produced.

“In decoration it may be laid down as a principle that one colour should predominate; that this dominant should be a primary or a secondary, and that all colour should be subsidiary to it. In the majority of cases the most perfect and beautiful harmony is produced by employing neutralised hues of colour for the larger masses, and then giving freshness, cheerfulness, and beauty to the whole by the introduction in small masses of the primary or secondary colours that may form the proper equivalents to the prevailing colour. It should be always remembered that the eye is never satisfied with any arrangement of colour unless all the primaries are present in some shape or other.

“In carrying out decorations, it will be found that all colours have two kinds of harmony—that of analogy or sympathy, and that of contrast.

“For instance, we will suppose the walls of a room to be of

a soft green colour, and that curtains are required. Two colours are open to us: on the one hand, a rich yellow-brown, which is the softer or more sympathetic harmony; on the other hand, a warm marone, which is the harmony of contrast.

“The principal colourings of a room being decided, the decorator will have to consider how best to relieve with colour his cornice and frieze, the ceiling, and the woodwork. The cornice is a very important feature in a room; it acts as a kind of frame to the walls, between these and the ceiling; but it should always be borne in mind that, except in peculiar cases, it should be made to belong to the walls; and with that view, particular care must be taken in the colouring of it, either by a soft contrast to the wall colour, or by a colour referring to the curtains or other harmonising hue.

“There are three masses of colour to be considered in living-rooms—the walls, the curtains, and the carpets; but it is by no means necessary that these should be all of different colours; two of them may accord, either the walls and curtains, or the curtains and carpet.

“If the walls of a room are highly ornamented in colour, either by arabesque painting or otherwise, it is desirable that the curtains be quiet in tone, and not of contrasted colours; also that the carpet preserve a subdued effect, that does not interfere with the decoration of the walls. On the other hand, if the walls of a room are of a quiet tone, or are white and ornamented with gilding, various colours in ornament or flowers may be introduced with propriety in the carpet.

“As regards the colouring of carpets, I should generally recommend the ground to be of a deep, rich, retiring colour, such as marone or green, and the patterns, whether in ornament or flowers, to be as flat as possible, and entirely without cast shadows. The Indian carpets imported from Masulipatam are at all times quiet, retiring, and harmonious in their colouring, and worthy of particular study for the well-designed distribution

of their ornament. It is surprising, when we consider the poverty and general ignorance of the men who work at these carpets, that the result should show such refinement and delicacy in the modulations of the colours.

“When rooms are papered or painted in tints of colour, the combination necessary to carry out a pleasing effect is sufficiently simple and easy; but even in these great care should be taken to have those tints of a soft, agreeable tone. There are greens and greens, buffs and buffs, and greys and greys: in the one case as ugly, raw, discordant, offensive, and displeasing, as in the other they may be soft, harmonious, agreeable, and refreshing to the sight.

“What can be more incompatible than a crude emerald green? Soften it, however, with a little sienna, or other moderating colour, and make it suitable in depth of tone to the size of the room, and your skill and taste will make it as agreeable as it would be otherwise repulsive. These tinted colours may be made considerably more effective by an harmonious combination with a contrasting tone of colour in the stiles or margins.

“In the woodwork of our rooms it seems to be too generally considered that it must be either tinted white, or grained in imitation of some wood. Now I do not proscribe graining; on the contrary, I like it occasionally; but I think it is used far too frequently. Why not employ a good brown, or marone, or black, well relieved with light-coloured lines, taking care to face up the work to a very smooth surface, and to varnish it? Above all, however, I like the real wood, even if it be plain deal or pitch pine; for this, if well finished by the joiner, and kept clean, will, when varnished, have a very handsome effect, and can be readily ornamented to any degree by painting dark lines and ornament, as if inlaid upon it. The wear of this kind of work is far beyond any painting.

“In determining the colours for rooms, regard should be

had to their aspect : giving cool and refreshing shades to the south, and warm, comfortable colours to the north. The use of a room should also, of course, influence the colour. Then, also, pictures require particular consideration. If there are many in the room, and they are truly works of art, the colour of the walls must be subservient to them. If the pictures are not very large, and the colouring of them not dark or heavy, sage green is a good tone. In this case the windows and doors might be cinnamon colour, if not real wood ; the cornice of the room might be vellum colour, relieved with the cinnamon and dull violet in suitable parts of it ; the ceiling might be pale grey. If, however, the room be large and the pictures boldly painted, red is an excellent colour for the walls ; it gives freshness and vigour to the paintings ; and if the room is lighted from above, it renders it bright and cheerful—not undesirable qualities where there is no external prospect.

“The woodwork, if already painted, may be black or vellum colour, properly relieved on the mouldings. The cornice and ceiling of the room should be carefully toned, so that nothing be too obtrusive ; but no special colours can be proposed, as they would depend on the design of the architecture. Only I would warn my audience not to follow the advice of a clever writer in a popular magazine, saying that ‘a red room with a black ceiling, starred with dull sea green or yellow, is very bright and good.’ I doubt it.”

Edward Armitage in his “Lectures on Painting” gives the following as a good simple palette setting for figure painting : white, Naples yellow, yellow ochre, raw sienna, light red, burnt sienna, vermilion, oxide of chromium, cobalt, madder lake, and black. He also recommends the pale greenish variety of Naples yellow as the most serviceable, and says, “The only violent yellow you ought ever to admit on your palette is cadmium ; chromes of all kinds are poison. . . . Light red is burnt ochre, and is one of the most useful colours of the palette for painting

flesh. Mixed with white and a very little yellow it is the foundation of all flesh painting. . . . Burnt sienna is the best colour for giving warmth to shades, and for preparing draperies or stuffs which are ultimately to be blue or green. . . . Oxide of chromium is the best of the decided greens, but I think that the French *vert de cobalt* is more generally useful. This is a bluish green, and a most excellent colour for painting skies. *Terra verte* has no body in it, and I find it turns black very speedily. . . . You will observe I have not put any brown on the palette, not even umber. I am quite aware that with many painters, especially English ones, raw umber is considered a *sine quâ non*, and I thought so myself a few years ago. I took, however, a dislike to it from a conviction that it turned black, and I fancy I have done better since I discarded it. It is very seldom seen on the palettes of foreign artists. Asphaltum and bitumen are very seductive colours, but, as every one knows, they have been the ruin of many excellent pictures, and it is well to steer clear of them. I think, however, that either colour, when mixed with white lead, is tolerably safe, and nothing else that I know of gives so effectively and pleasantly the grey hair and fur of animals.

“As to backgrounds. It is a curious fact, which any one can verify, that if you have painted a head, and you find the colour too hot and red, the proper remedy is to paint the background of a cool green or some cold colour. Naturally one would suppose that on the principle of contrasts, the cool-coloured background would make the head appear redder. Such, however, is not the case. A vermilion curtain behind your rubicund gentleman would make him more objectionally rubicund, but a cool grey or green would have a contrary effect.

“On the other hand, if you want warmth of colour in your head, paint a red background to it. If you try to give warmth to it by setting it in a cold background, you will make it look

more ghastly than it did. The only explanation I can offer of this apparent anomaly is that the eye gets filled or saturated with the colour of the background until the head seems to partake of it.

“Supposing you have painted a series of figures for the decoration of a pediment or frieze, and you find that your figures are dull and heavy in colour, how are you to remedy this without repainting them? My answer would be, Give them a gold or light bright-coloured background. It is not only that this bright background enlivens the whole work, but it has the effect of making each individual figure appear less dull in colour.”

At one stage of his career Owen Jones introduced a scheme of decoration which was founded on ancient manuscript work. It consisted of a cream or vellum coloured groundwork with crimson lake in shades, from dark to pale, laid over or side by side, which produced the effect of shading from vellum to crimson; blue was used also in shades; the gold ground was picked in between the ornament, dark outline separating the ornament and the gold. By this treatment he considered he adopted a primary colour arrangement: thus gold represented yellow, while blue and red in shades were the only other colours used. In other work, however, he imitated the full glory of oriental colour, as may be seen in the Eastern courts of South Kensington Museum. Some of his decorations reproduce the Alhambra colours, and are in red, blue, gold, black, and white; the gold in this case is used for the ornament, the grounds are in diapers alternately red and blue.

His decorations were often done on paper and pasted up in their place afterwards. This of course admits of much easier working than painting on the spot.

ORIENTAL COLOUR ARRANGEMENTS.

PERSIAN FRIEZE.—Outer boundary lines top and bottom consist of thin gold line, red band, thin gold line, band with pattern

of pink and black, then thin gold line, green band, thin gold line. This is repeated in reverse at the bottom, that is to say, green band is at the top and red at the bottom. Between these is the frieze proper, which has a gold ground on which at intervals are waveled-diamond shapes, formed alternately of green and marone brown; these have a light conventional ornament of gold, red, and blue. From the green panels spring on each side broad blue ornamental forms with white outline and light interior ornament with gold stems, red, blue, orange, and yellow flowers and leaves. From the marone panels spring shapes similar in form to the blue, but having black grounds, red outline and ornament in gold, red, &c., as in the blue panels. Black is used throughout to separate the colours.

A Persian fabric shows a ground with alternate threads of yellow and gold, over which is spread a light ornament with thin black stems. Blue, red, pink, black, and white are used in one of the large flowers, and white, citrine, green, yellow, and red, well mingled, in the other. Pink, red, white, and blue, or blue, orange, red, and black, are used for smaller flowers scattered over the ground. The chief part of the border has a lightened indigo ground; the ornament has yellow stems, gold and yellow intermingled leaves, with red and white buds; the large conventional flowers have strong blue, yellow orange, white edged with green, red, orange-red, and black.

Another Persian example shows an arrangement of waveled-diamonds enclosed by ornament. The grounds are arranged thus: first row, strong deep orange red; second, deep lilac divided from red by gold ornament. Flower on red ground, green with dark shade in centre, broken by yellow diagonal leaves in yellow hatched with red. Flower on lilac ground is white deepening to yellow inwards; the centre is gold with white star, the leaves are green and gold.

Next two rows show circles with pink grounds with flowers in gold, red, and blue; the ornament enclosing ground is in cream,

green, and gold. Lower rows have yellow ground with flowers in pink, cream, and gold.

INDIAN COLOUR ARRANGEMENTS.

At the Colonial Exhibition is a screen filled with coloured panels, which gives admirable suggestions for the decoration of doors. The patterns seem to be painted in with a composition which makes the design stand slightly raised above the ground. This drawing in composition is not laid with extreme exactitude, the raised parts being sometimes larger than the flowers that partially cover them.

The following are some of the colour combinations:—

FIRST.—Cream white ground, gold ornament with blue flowers, with little bits of green here and there, and a few touches of crimson. The design is made out with a very thin black outline of hair-like fineness, particularly in the detailing of the flowers on the raised gold ornament. The work is lacquered or varnished all over.

SECOND.—Gold ground, green ornament, flowers laid in with crimson and detailed by gold lines.

THIRD.—Crimson ground, gold ornament, with touches of green on the leaves, and dotting of cream-white round the centre of flowers; thin black outline.

FOURTH.—Dark blue ground, gold ornament, touches of crimson and white dots on flowers, very thin black outline.

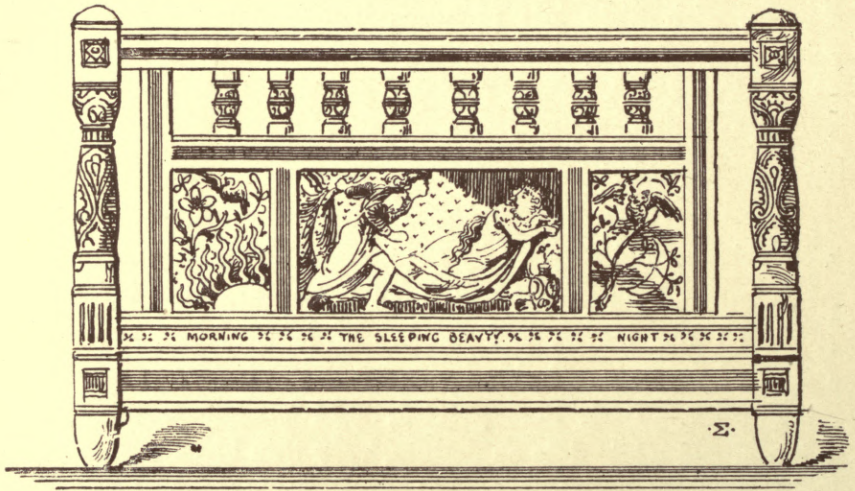
FIFTH.—Green ground, gold ornament.

SIXTH.—Pale blue ground, gold ornament, touches of crimson and white on flowers; black outline.

SEVENTH.—Cream ground, green and gold ornament, with crimson flowers and gold flowers with blue and red touches, gold details on flowers, and thin gold outline throughout.

EIGHTH.—Pale blue ground, green foliage outlined with gold, gold flowers outlined with black, and crimson flowers outlined with gold.

Some of the Indian embroideries are very rich in colour. One shows an outer rim of gold, inside of which is a black ground with floral ornaments outlined with gold. There are in parts solid gold flowers; in others, purple, blue, red, cream, and green flowers in various shades. Next comes ornament in greenish blue, and blue and white flowers, with red centres and gold outline. The centre is in solid gold embroidery.



A PAINTED BEDSTEAD. Sketched by J. M. S.



A PANEL. "Lap me in soft Lydian airs." Designed by J. M. S. for treble side of Piano by Messrs. Broadwood.

CHAPTER XIX.

FIGURES IN FRIEZES OR CEILINGS.



OMETIMES figures are used with very good effect in friezes, and their proper treatment has been the subject of some discussion. Sir Frederick

Leighton, in a frieze which was executed for a music-room and exhibited at the Royal Academy in 1883, adopted a low point of sight. This low point of sight was, we suppose, intended to give the figures a realistic effect when seen from the floor; but it caused, artistically, more loss than gain. The reclining figures were so foreshortened that much

which otherwise might have been beautiful in drawing seemed only to be distorted. Even when the artist had got a nicely

balanced figure, his colour treatment instead of aiding the grace of line tended rather to divide and disturb its perfect sweep. Notwithstanding these defects there was much sweetness in the colour arrangements and some admirably suggestive decorative effects; but as a whole the work was not what it might have been had the artist not allowed himself to be trammelled by what we consider a false treatment.

This treatment is neither more nor less than a branch of the illogical *plafonnement* adopted by some Italian painters, and by those among the French artists who have imitated them. (See page 47.)

The proper treatment is the geometrical, as opposed to a pseudo-perspective delineation of figures and architecture. Take such a subject as the dome of St. Paul's, for instance. The true point of sight for the decoration of such an elevated space is assuredly not six feet above the floor line, if that were possible to be worked, nor the floor of the Whispering Gallery, nor any localised level; for the simple reason that when high objects are viewed, and the head and eyes are turned skyward, the plane of the picture is no longer perpendicular but horizontal or oblique, according as the head is held back at an angle of ninety or forty-five degrees.

We find none of these infantile attempts, such as was adopted in the dome at Parma by Correggio and by his imitators in France, in the works of the Greeks. The Panatheniac frieze of the Parthenon, which is, for all argumentative purposes, a flat mural decoration, is not distorted in any way to allow for a low point of sight, but is worked geometrically as if it were intended to be viewed on the line. The eye, as a rule, resents attempts to deceive it by the enlarged feet and diminished heads of a false perspective. These are, irrespective of the variations of the perpendicular, horizontal, and oblique planes given by the change of the head, false in another way to their assumed point of sight, for every few steps taken by the spectator would demand

a new point of sight and an entire change of the treatment of the composition.

In the ceiling painting executed for another room and exhibited in 1886, Sir Frederick Leighton has discarded the attempt at a low point of sight, and has painted his work geometrically. The figures are in beautiful draperies of warm brown, green, and purple on a gold ground, and show fine drawing, fine colour, fine painting, a keen appreciation indeed of beauty in all these qualities. Whether it is a good kind of arrangement for a ceiling may be doubted; at any rate it is good so far that it avoids the *plafonnement* or ceiling foreshortening of figures which has been carried to such a notable degree of confusion by many able Italian and French masters who have allowed themselves to be misled by the false logic with which *plafonnement* beguiles the unwary.

The treatment adopted by Walter Crane in the frieze illustrating the "Skeleton in Armour" of Longfellow, was the ordinary pictorial one as to point of sight; that is to say, it was placed at about a third of the height of the picture. This was far more satisfactory than any attempt at putting the point of sight lower than the base of the picture. The colours were rather quiet and inclined to dulness, but the design and composition were excellent, and the whole formed an admirable series of illustrations to Longfellow's poem, as well as an able, consistent, and artistic frieze decoration.

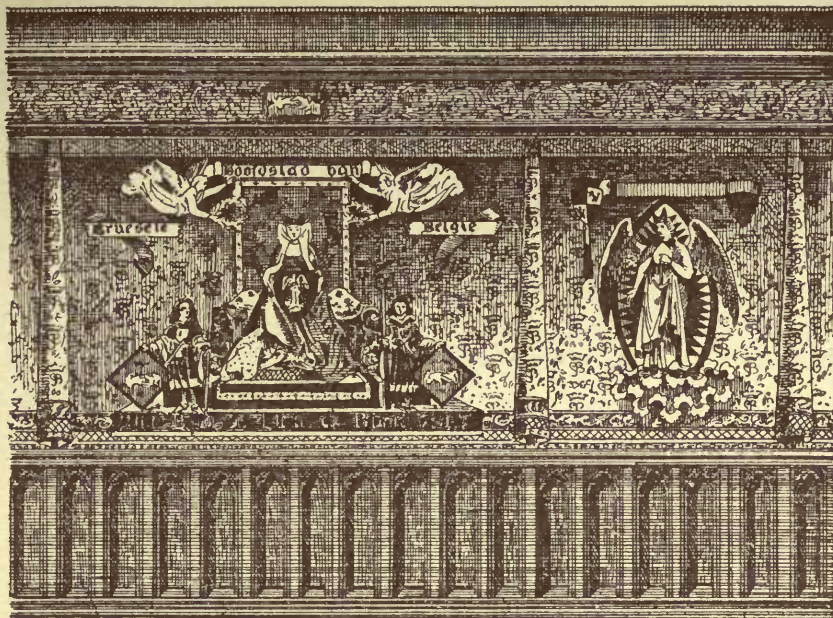
In the "Canterbury Pilgrims," which Mr. Marks executed for Eaton Hall, he also adopted the ordinary pictorial point of sight, which is assuredly much better than if he had taken a low point pseudo-perspective view of the matter, and had given us the soles of the pilgrims' feet, and the underparts of the horses, as the prominent features of his design, which must have been the case if he had carried out his composition in obedience to the low point of sight.

In some frieze decorations done by the author for the library

of Mr. Joy at Boston, and also in some executed for a drawing-room decorated by Mr. John G. Crace, the figures were treated in flat colours on a gold ground. The architecture and accessories were treated geometrically, though the lower foreground showed as in a picture with a moderately low point of sight.



BATH ROOM PANEL.

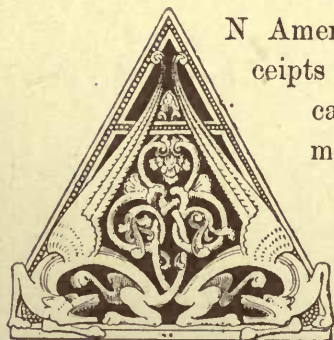


MURAL PAINTING. By M. Cardon. In the Salle des Mariages, Hôtel de Ville, Brussels.

CHAPTER XX.

PRACTICAL NOTES.

COLOUR MIXTURES.



N American journal gives the following receipts for mixing colours. The proportions cannot be exactly fixed, because pigments are not always uniform, even when bearing the same name and general appearance.

French red. — This colour is simply Indian red lightened with vermilion, and glazed with carmine.

Chocolate colour. — Add lake or carmine to burnt umber; or take Indian red and black to form a brown; then add yellow to bring about the desired shade.

Yellow lake.—Take of umber and white equal parts, add Naples yellow and scarlet lake ; glaze with yellow lake.

Olive brown.—Mix one part of lemon yellow with three parts of burnt umber. Change proportions for different shades.

Clay drab.—Raw sienna, raw umber, and white lead, equal parts, then tint with chrome green.

Bismarck brown.—Take carmine, crimson lake, and gold bronze, and mix together. If a light shade is desired, use vermilion in place of carmine.

Jonquil yellow.—Mix flake white and chrome yellow, and add vermilion to carmine.

Medium grey.—Eight parts of white to two of black.

Lead colour.—Eight parts of white, one of blue, and one of black.

Light buff.—Yellow ochre, lightened with white.

Deep buff.—The same, with the addition of a little red.

French grey.—White, tinted with ivory black.

Gold colour.—White and yellow, tinted with red and blue.

Pearl colour.—White, black, and red, in proportions to suit taste.

Cunary colour.—White and lemon yellow, or patent yellow.

Oak colour.—Eight parts of white, and one of yellow ochre.

Olive colour.—Eight parts of yellow, one blue, and one black.

Snuff colour.—Four parts of yellow, and two of Vandyke brown.

Rose colour.—Five parts of white, and two of carmine.

Bottle green.—Dutch pink and Prussian blue for ground ; glaze with yellow lake.

Salmon colour.—Five parts of white, one yellow, one umber, one red.

Brown.—Three parts of red, two black, and one yellow.

Copper colour.—One part red, two of yellow, and one of black.

Lemon colour.—Five parts of lemon yellow and two of white.

Straw colour.—Five parts of yellow, two of white, and one of red.

Fawn colour.—Eight parts of white, one of red, two of yellow, and one of umber.

Flesh colour.—Eight parts of white, three of red, and three of chrome yellow. Cadmium or Naples yellow should be used instead of chrome for fine work.

Chestnut colour.—Two parts of red, one black, and two chrome yellow.

Wine colour.—Two parts of ultramarine, and three of carmine.

Green.—Blue and yellow, or black and yellow.

Marone colour.—Three parts of carmine, and two of yellow.

Tan colour.—Five parts of burnt sienna, two yellow, and one raw umber.

Pea green.—Five parts of white, and one of chrome green.

Stone colour.—Five parts of white, two yellow, and one of burnt umber.

Citron.—Three parts of red, two yellow, and one blue.

Drab colour.—Nine parts of white, and one of umber.

Lilac.—Four parts of red, three white, and one blue.

Purple.—The same as lilac, but differently proportioned, say two parts of blue.

Violet.—Similar, but more red in than purple.

Cream colour.—Five parts white, two yellow, and one red.

Claret colour.—Red and black, or carmine and blue.

Dove colour.—Red, white, blue, and yellow.

Light grey.—Nine parts white, one blue, and one black.

Willow green.—Five parts white, and two verdigris.

Peach-blossom.—Eight parts white, one red, one blue, and one yellow.

Bronze green.—Five parts chrome green, one black, and one umber.

Carnation red.—Three parts lake and one white.

Grass green.—Three parts yellow, and one Prussian blue.

Brick colour.—Two parts yellow ochre, one red, and one white.

Portland stone.—Three parts raw umber, three yellow ochre, and one white.

Plum colour.—Two parts white, one blue, and one red.

MODE OF WORKING.

“In preparing a room to be thoroughly done, it is proper in every case to commence at the ceiling. First, the ceiling and cornice are thoroughly washed and cleaned off, water being used freely; and next, the walls are washed thoroughly clean. If they have been papered, care is taken to see that all paste, little strips of paper, &c., are removed. If the woodwork is in good condition, free from dents or holes, some soda water and a piece of pumice-stone is used to rub down all the woodwork in the room, most attention being paid to doors and shutters, as these being generally the broadest work show irregularities most; all soda water being washed off with clean water afterwards. This being done the ceiling and cornice should have first coat of colour. This is made by a mixture of white lead, patent dryers, turpentine, and linseed oil, so as to be quite thin and oily. When this is done the walls are treated in the same way, the brush being worked up and down so as to get the colour on evenly. The woodwork should now receive a coat, which need not be quite so oily as that used for walls and ceiling. Supposing this to be done, it is allowed to stand until the next day to get thoroughly dry. The work is then stopped or faced up, as it is called, which means that all dents, cracks, joints, &c., are carefully “stopped up” with putty, the putty being made by adding whitening to stiff white lead, until it is of the same consistency as common putty (oil and whitening); all holes, &c., should be stopped quite level with the surface of the work, so as to

avoid any bulgy appearance. The work should then receive another coat of colour, which should be a little thicker than the last, by adding more white lead to it, and a little turps (not much of this, however, as you only want to make your colour a little harder, not to go dead or flat). This is also allowed to dry, and then a third coat is given to it. The work is now ready for grounding as it is called; and if not already arranged, you should decide what the finishing colours are to be, as the work is now all white. Let us suppose it is a dining-room that we are doing. It should look cheerful; no washy colouring; but everything to look rich, and of a warm tone. A good effect may be got by a ceiling of a pale warm buff, walls of a rich salmon colour. Doors and windows much darker salmon than walls. Skirting darker still, inclining to a marone. The cornice may have cool grey in it. Buff brighter, and stronger than ceiling, and salmon equal to strength of colour on doors. Supposing this colouring is agreed on, some of the white left from the third coat of colouring is tinted with yellow, &c., until you get the required colour for ceiling. Most of this colour is taken and thinned with linseed oil, so that when dry it shall have a good glossy surface. This is called the ground colour for flatting upon. Now take the remainder of this colour and add a little more white to it until it is a good shade lighter (if this were not done, your ceiling would, when flatted, be darker than you intended it, but by making it a little lighter it should dry exactly the shade required), and then put sufficient turps to it until it is quite thin. This is called flatting colour. The ceiling should now have a coat of the ground colour (which, as before intimated, should dry glossy), and should finally receive a coat of flatting, the colour being used freely, and stippled with a stippler (a brush made for that purpose). This is a work that requires two or more to do, according to the size of the ceiling. Flatting should always be done quickly and on no account touched after the colour has set, as it always shows the least

mark if touched before dry. A ceiling, if properly done as directed, should look good, and solid in colour. White is then tinted until the required colour for walls is obtained, these being grounded and flatted in the same manner as ceiling. The woodwork is then done in the same way, but the panels of doors and shutters are flatted first, then the stiles, and the mouldings last, all beads that are intended to be various colours are run in afterwards. A ceiling requires four coats of oil colour and one of flatting to look first class, as do also the walls. If the woodwork has been painted before, and is in good condition, it will not require so many coats. But if it is new wood, all knots and places that show any sap are touched over with patent knotting, a kind of varnish used for that purpose, before the first coat of colour is put on. If the work is required to be varnished, the coat of flatting colour is left out, and instead another coat of the ground colour is used. For light colours, maple varnish is generally used, and for the darker ones such as brown, black, &c., pale oak varnish. There is another method of varnishing, called flat varnishing. Some white wax is cut up thin, and melted in turpentine and a little dryers, and some varnish added to it. If this is used over work quickly, and stippled lightly when dry, it goes quite dull, and will stand washing. It is very useful, as by it a bright varnished surface may be made as dull as flatted work. Should the woodwork be in such a bad condition that four coats of colour will not make it perfectly smooth, it must be "filled up" as it is termed. There are two methods of doing this: one is by mixing some whiting and a little plaster together, and adding size to it until it is the same consistency as stiff distemper colour. The wood is first painted over with a thin coat of oil colour, to give the whiting something to hold to, and when dry gone over with the whiting, which is rubbed down perfectly smooth with glass paper, and painted over with some linseed oil and dryers. The addition of the plaster to the whiting is to enable the glass paper to cut

well, otherwise the whiting would only clog the paper up, and give no end of trouble. The other method of filling up is to mix white lead with some pumice powder, adding japanners' gold size and a little varnish; this is laid on thickly, and when hard rubbed down with pumice-stone and oil, or water; the pumice powder is added to this for the same purpose as plaster is to the distemper. This is much the best way, as it becomes very hard and durable, and is only done in the best work. If the floor of the room is required to be stained, it can be done either in oil or water. Vandyke brown and Prussian blue make a capital stain, or Vandyke brown, burnt umber, and a touch of raw sienna, make good stains for flooring, being dark and rich. For water stain, all holes and joints in the floor are stopped up with a mixture of whiting and size as strong as it can be made, tinted so as to match the new wood. Size is then added to the water stain, and the floor stained to a distance of about two or three feet from the skirting, the brush being used the way of the grain of the wood, two or three boards being done along at a time, and finished. If many of the boards were done at once, the stain would sink in, and look dark and patchy. When dry, it has a couple of coats of strong size, and then varnished with best hard oak varnish, that being the most suitable for the purpose. If stained in oil, the floor is stopped in the same manner as for water, then given a couple of coats of size. The stain is mixed with turpentine and boiled oil, and used in same manner as for water, and afterwards varnished with same varnish as above.

"The colouring for rooms is simply a matter of taste. In drawing-rooms, colours should be generally light and cheerful; in a dining-room, they may be dark but rich; a library should be retiring, and have a good but quiet appearance. You may get a good soft green, which may be used in large quantities without being staring, by an admixture of raw sienna, green lake (light), and Venetian red and white; or another shade by raw sienna, indigo, Dutch pink and white

(Dutch pink is much used by paper-stainers, and helps to make a number of those soft light greens used on the grounds of their papers); or raw sienna, Antwerp blue, and burnt sienna also make a good soft green. A good colour, somewhat resembling the old tapestries, can be made for a library wall by middle chrome, Vandyke brown, and mineral green, with white, or Prussian blue, ochre, and Venetian red. A good rich, reddish brown may be got with orange chrome, Vandyke brown, Venetian red, and white; a brighter one, by vermilion, brown lake, and Vandyke. A rich buff by orange chrome, burnt sienna, and a little raw sienna, and white; or Dutch pink, burnt sienna, and white. A soft warm grey, by Indian red, blue black, burnt umber, and white. A beautiful clear, though rather a cold grey, by ultramarine, and burnt umber, and white. A rich salmon colour, by middle or orange chrome, vermilion, and burnt sienna with white. A dining-room would look well with the woodwork a soft dull yellow, walls same colour, stippled over afterwards with Indian red and burnt sienna, thin colour. You may get a rich though somewhat dark effect to a door, by painting it a light reddish brown, and then stippling over the panels coarsely, so as to show the ground, with a mixture of brown lake, and Vandyke, the stiles to be painted Vandyke, with some brown lake in it, rather thin, but stippled very close and fine, sufficiently solid, however, to look several shades darker than the panels. The prominent members of mouldings to be the light reddish brown ground colour, and sunk hollows to be Vandyke, and brown lake, quite solid. Add a little ornament on the panels in the light brown, and perhaps gold, and you will find that it looks remarkably rich and good." —(J. A. H., in *Decoration*.)

A NEW METHOD OF PAINTING.

At the Society of Arts, the Rev. J. A. Rivington read a paper on a process which is said to produce permanent and

indestructible mural paintings. The process is the invention of Herr Adolph Keim, a chemist of Munich. The wall must contain no damp or decaying stones or bricks, and the mortar is to be picked out between the bricks to a depth of about three-quarters of an inch. Upon this surface a thin squirting is cast, composed of the following mortar:—Coarse quartz sand, infusorial earth, and powdered marble mixed in certain proportions. Of this mixture four parts are taken to one part of quicklime, slaked with distilled water. Upon this squirting cast follows mortar of ordinary consistency, composed of the same ingredients, to fill up all inequalities, and produce a smooth surface; and upon this, again, the second or painting ground is applied. The painting ground is composed of the finest white quartz sand, marble sand artificially prepared and free from dust, marble meal, and calcined fossil meal (infusorial earth). The sand composed of these materials, carefully mixed in proper proportions, is mixed with quicklime, slaked with two parts of the distilled water, in the proportion of eight parts sand to one part slaked lime. This mortar is applied to the wall as thin as possible, not exceeding one-eighth of an inch to one-quarter of an inch in depth. When perfectly dry, down to the stone or brick of the wall, it is treated with a solution of hydrofluosilicic acid, to remove the thin crust of crystalline carbonate of lime which has formed on the surface and thus closed the pores. It is then soaked with potash water-glass (silicate of potassium), and, when dry, the ground will be found hard, but perfectly absorbent, and ready for painting. This ground can be prepared in various degrees of coarseness of grain to suit the artist's requirements. A perfectly smooth and polished surface presents, however, greater difficulties in the subsequent process of fixation, from its absorbent qualities being necessarily less. The ground can be prepared in any tint or colour, and can be applied to any suitable substance, such as stone, tile, slate, wire gauze, canvas, &c. If applied to canvas, it can in this form be fixed to wood

panels, millboard, ceilings, &c., and admits of being rolled with perfect safety.

Colours.—Certain pigments only are admissible for this process, in order to ensure permanence, and these must be absolutely free from any adulteration. All those found available for stereochromy can be employed. These are, for the most part, composed of natural earths, or metals, since experience has proved that the most permanent colours are those derived from such sources. The colours are treated beforehand with alkaline solutions (of potash or ammonia) to anticipate any change of hue which might result from the use of the alkaline liquids which form the fixative, and are further prepared with certain admixtures, as the hydrates of alumina, magnesia, or silica, oxide of zinc, carbonate of baryta, felspar, powdered glass, &c., as required by their peculiar properties. The colours found available present a very complete scale. They are thirty-eight in number, and there are several colours which could be added if required. They consist, speaking in general terms, of four varieties of white, six of ochre, two of sienna, ten of red, two of brown umber, two of Naples yellow, two of ultramarine, five of green, three of black, and cobalt blue.

Fixing.—The fixing of the painting is effected by means of a hot solution of potash water-glass, treated with carbonate of ammonia, thrown against the surface in the form of a fine spray, by means of a specially constructed machine. Several applications, according to the requirements of the painting, are necessary, till the ground will no longer absorb the preparation. The fixative sinks into the porous ground, which has already absorbed the colours applied to it, and unites with the colours and ground in one homogeneous mass of artificial stone, completely enclosing the colour in a hard casing of silicate of potassium, soluble only by hydrofluoric acid.

Painting.—The process is far easier and pleasanter to work in than ordinary oil or water colour. Every variety of treatment

is possible, and the method presents equal facility for transparent glazing or for painting in body colour. Distilled water is the only medium used in painting, and the colours go a long way, as they can be used thin; in fact, the thinner the coat of painting the better it will fix, and there need be no waste of paint at the end of the day's work, as in oils. If the remainder of the colours on the palette be kept moist with distilled water, they will be perfectly available for the next occasion. Retouching and correction are effected with the greatest ease, nor do the most delicate shades of light colours, when laid over dark tones, in the least degree alter their tone or darken over them, as in oils. In these respects, therefore, the system presents decided advantages, both in cleanliness, simplicity, and economy.

The finished painting will admit of sulphuric, acetic, or any other acid, save hydrofluoric, being poured on it, even in an undiluted form, with absolute impunity. Caustic potash also has no injurious effect upon it. It may be suffered to lie in cold or hot water, and it may be scrubbed with a brush and soap. If scratched with the finger-nail, the only result will be damage to the nail.

SPIRIT FRESCO PAINTING.

This is the invention of Gambier Parry, who used it for painting some church decorations. It has also been used by Sir Frederick Leighton, in his wall pictures in South Kensington Museum, and by Ford Madox Brown in his decorations at Manchester Town Hall. The advantages claimed for it are durability, power of resisting external damp and changes of temperature; luminous effect, a dead surface, and freedom from all chemical action on the colours. The surface to be painted should be perfectly dry and porous, like good ordinary stucco; it need not be smooth, but may have a granulated surface, which helps to give texture to large figures, like those used by Sir Frederick Leighton in his "Arts applied to War."

The medium is composed of Elemi resin, pure white wax, oil of spike lavender, and the finest preparation of artist's copal; with these, when incorporated by heat, must be mixed the colours in dry powder. If mixed on a slab, as for oil-colours, and placed in tubes, they will last for years.

The surface to be painted on is prepared with two washes of the medium, diluted with one and a half of its bulk of turpentine, and, finally, with two coats of a solution composed of equal quantities of pure white-lead and of gilder's whiting in the medium, slightly diluted with turpentine.



ORIENTAL VASE.



LIBERTY'S PRINTED FABRICS.

CHAPTER XXI.

DECORATIVE MATERIALS.

FABRICS FOR WALL DECORATION.



THE fabrics introduced by Messrs. Liberty & Co. have done not a little to render artistic decoration a matter of comparative ease. The colours are rich, harmonious, clear, or deep, and are in such a variety of refined, rare, and beautiful tints that there is no lack of ample means at the command of the artist. The colours of the splendid silks begin with white, go through cream to pale primrose yellow, and advance by exquisite shades from that to ruddy orange; pale moonlight-greenish-blue advances in like manner to deep indigo. The greens, which have a blush of red or a flush of gold, go in like manner from pale to dark.

Many of the silks are printed with Indian designs of graceful pattern, and in colours which contrast or harmonise with the colour of the ground ; these are especially well adapted for wall decoration as well as for curtains.

The Umritzar cashmere, tinted with rich and splendid dyes, which cannot easily be described, for there are twenty patterns which may be called red, or reddish in colour, yet no two are alike in tone ; they are russet, deep warm brown crimson, pale-brown crimson, or warm brown red in various tones, up to terra-cotta colour. Then there are more distinctively crimson shades, deep, powerful, and rich, but never loud.

The greens go from deep cold greeny blue to warm golden yellow, and include olive of various shades and temperatures, and so onward through a wide range of tertiary citrines.

The thinner kinds of this cashmere are in lighter tints, such as pale cool neutral green, warm lemon, pale pink, and various other tender tones. But for tenderness of colour perhaps the palm should be awarded to the Alwan cloth, which is in a variety of very delicate tints, such as sea-shell, pale bluish grey, tender neutral green, pale rose, warm grey, soft coral, and delicate warm citrine. No doubt part of the charm of these colours is attributable to contrast, and possibly one by itself would not be so attractive ; but for decorative effects, or for covering furniture, two or more colours may be used to gain any required harmony or contrast.

Besides these fabrics, artists are further indebted to Messrs. Liberty for the introduction of their richly decorated Oriental pottery, which is of great decorative value, both on account of its beautiful shape and its choice and refined colour. Sketches of some are given in several tailpieces to the chapters of this book.

INDIAN FURNITURE.

Richness of detail, excellence of decorative form, and delicacy of workmanship, render many specimens of Indian furniture

valuable for the enrichment of ornamental interiors. The chief quality that distinguishes Indian from European work is that breadth of effect is obtained, not by plain surfaces, but by the equability of richness in the various parts. Thus, though there is a lavish use of ornament, there are no strong contrasts to produce crudeness of effect.

The lion-headed console tables imported by Messrs. Procter & Co. supply a touch of piquant refinement which gives interest and contrast to the more familiar forms used in drawing-room decoration. The colour of these tables being dark and quiet renders them suitable for the display of richly coloured enamels, brass work, tinted glass, or delicately decorated oriental vases. A few of the carved Indian chairs, upholstered in materials suiting with other decorative fabrics of a room, are also valuable for the play of light and shade and the refined richness of effect they help to impart to the aspect of an apartment.

The brass salvers, engraved all over with gracefully flowing ornament, the richly chased silver work with its contrasts of frosting and burnishing, the beautifully ornamented and admirably outlined vases in niello work, and the more refined kinds of coloured pottery, are some of India's other contributions to the decoration of our modern ornamental interiors. (See illustrations on pages 87 and 108.)

KERAMIC DECORATION.

Some very fine examples of this beautiful and durable kind of decoration have been produced of late years. It is modelled in high or in low relief, printed or painted. The best examples of the high relief style are on the staircase to the Ceramic Gallery at the South Kensington Museum, and in the decorations of the Refreshment Room of the same building. The style is Italian Renaissance, and some of the work seems to be a reproduction,

or at least an imitation, of the style adopted by Peter Paul Minocci for the Palazzo Vecchio at Florence. The columns, cornice, and walls at South Kensington are finished throughout in this attractive material, which has the advantage of being fire-proof as well as damp-proof. The chief colours are cream white and golden yellow, the last being used for backgrounds of figures in high relief as well as for the flat panelling of the walls. The style in which the work is executed is highly creditable to Messrs. Mintons, to whose enterprise the successful revival of this art is due. Some splendid examples of ceramic relief work have also been executed by Messrs. Minton, Hollins, & Co. The flat tiles enriched by figures or ornament of both firms are very widely appreciated.

Later there has come into the field the Burmantofts Faïence, which has been applied very successfully to several of the larger dining-rooms of London. This is a darker clay than that used by Messrs. Mintons at South Kensington, but it receives and retains a sharp and spirited style of modelling, and with its rich glaze has a magnificent effect.

Some very rich tiles in relief have been produced by W. Godwin & Son, and their cathedral tiles, which reproduce in brown and buff the fine ecclesiastical floor decorations of mediæval England, have been used extensively, both in England and on the Continent.

Among other firms whose productions in ceramic art have become notable, those of Messrs. Doulton & Co., Malkin, Edge, & Co., Maw & Co., Craven, Dunill, & Co., Edward Smith & Co., T. and R. Boote, W. England & Sons, and Steele and Wood may be mentioned.

MOSAIC.

This has been used for some time very extensively as a decoration for floors, and in a lesser degree for the enrichment of walls. Marble mosaic is the favourite material for floors,

and glass mosaic for walls ; but some fine specimens of keramic wall mosaic have been executed by Messrs. Mintons and by Messrs. Minton, Hollins, & Co. in the decorative portraits of the painters in the South Court of the Kensington Museum. Dr. Salviati & Co., A. Cappello & Co., and Burke & Co. are noted workers of mosaic in both glass and marble.

MARBLE INLAY.

Some excellent specimens of this class of work are to be seen at the Memorial Chapel at Windsor. The figures are in one tint of marble, and the draperies, accessories, and backgrounds in deeper shades of similar tone. Features, hair, draperies, and architectural details are incised and filled with black, giving to the design somewhat of the appearance of a carefully outlined drawing slightly tinted ; but the sheen of the polished marble, and its natural and delicate gradations of tone, impart a richness of effect which renders this kind of work, in proper hands, exceedingly attractive.

LINCRUSTA WALTON.

“This material, which was formerly known as *Muralis*, or *Sunbury Wall Decoration*, is in ornamented relief, like wood carving. It is waterproof, impermeable to moisture or damp, and can be washed with soap and water ; it will not absorb infection, and is therefore highly sanitary. It has a warm and comfortable appearance.”

No one who looks at the attractive display of beautiful, rich, and delicately coloured designs in this material can wonder at its popularity. Lincrusta is constantly adding to our stores of beautiful wall coverings ; the designs are usually good in style, and are coloured with excellent taste. Its suitability for the ornamentation of door panels and of door architraves has been demonstrated very attractively at various exhibitions, and the harmonious effect of this treatment when combined with the rich

and well-balanced dado and delicate wall-filling is successfully shown. Its beauty is by no means its only recommendation; it is lasting, washable, and damp-proof; so we may say that it is as good as it is beautiful.

TYNECASTLE TAPESTRY.

This is a material similar in appearance to Lincrusta, but with an embossed canvas facing. It can be had in a variety of effective designs.

TECTORIUM.

This new material, manufactured by Storey Brothers & Co., may be described as a thin cloth prepared like ordinary artist's canvas for painting in oil, on which the design is printed in oil colours. It can be washed like ordinary oil paint, and is not discoloured by damp; it is thus much more durable than wall-paper. Tectorium in marble colours varnished is also made.

Tectorium is invaluable for bath-rooms, lobbies, kitchens, or any other place in which wall-paper would be likely to be injured by damp or soiled by rubbing, as in every way it is a very durable, as well as a nicely ornamented material.

NEW EMBROIDERY.

A new mode of embroidering has been invented by L. G. Marshall, by which as good, or even a better, effect than hand work is secured at a much less cost. Though it is declared to be produced by machinery, there is nothing in the work to indicate that it is not hand work, unless it is the superior firmness with which the silk is affixed to the ground. The designs of this new embroidery seem to be capable of infinite variation, and the process may be regarded as a union of hand and mechanical work. At least, this is the impression conveyed by the freedom of drawing, varied nature of the colouring, and

general artistic feeling displayed in the specimens which have come under our notice.

The process can be applied to deep plush and long pile velvets, on which hand work is lost, as well as to fabrics with smooth surfaces. Architects' and artists' new designs can be carried out as easily as by hand work but at a more moderate price. The materials used are said to be the best quality of Eastern dyed silks, which are famous for their durability.



GLACIER DECORATIVE DESIGNS.

GLACIER DECORATION.



This new method of window decoration was introduced by Messrs. McCaw, Stevenson, and Orr, and is not intended to supersede stained glass, but is offered as a cheap and handy substitute for it in cases where there is a disagreeable outlook. It is just to say that it more than answers its purpose, for many of the designs and effects are better than some of the stained glass in ordinary use, though it does not pretend to compete with the higher and more expensive qualities.

Apart from the designs, the material itself is well fitted for its purpose, and is susceptible of an endless variety of treatment. The material on which the designs are printed appears

to be a preparation of gelatine, which imitates the transparency and lustre of real glass. The glass intended to be covered is wetted with a sponge, and the sheets of gelatine bearing the designs are pressed on the wetted surface. The work is done in a few minutes; and the inventors claim that the decoration cannot be rubbed off the window or defaced, as it is affixed, not transferred.

The designs are on pieces varying from five to twenty-two inches. Many of the designs show considerable artistic skill, in the way in which an irregular powdering of one colour is printed over another colour, to give richness and transparency to the ground. For instance, a delicate green powdering is printed over a bluish ground, green over yellow, blue over blue (two shades), orange over yellow, and so on. Some of the floral patterns are well chosen and nicely rendered.

The patentees have also introduced a series of designs, which perfectly represent the effect of ground-glass patterns. These may be used as centre fillings along with the coloured borders. As the material cuts easily with knife or scissors, the arrangements and effects may be infinitely varied.

SILICINE PAINTING ON GLASS.

Messrs. G. C. Beissbarth Son have introduced a new method of imitating stained glass. This does not consist of any transparent printing to be affixed to the glass, but is a preparation of colours which can be applied to glass in the same way as ordinary oil colours, so that an artist or amateur who desires to decorate his windows may readily do so without incurring the trouble and risk of firing. Silicine glass painting, can be applied to windows, magic-lantern slides, lamps, &c., and may be washed with soap and water without injury to the work.

IRON AND BRASS WORK.

Of iron, electro-bronze, and brass, the last is the most expensive, but the effect it produces is undoubtedly worth

increased cost; for just as gold, judiciously used, produces an effect superior in richness to all others, so fittings of brass when modelled, chiselled, frosted, lacquered, gilded, and burnished by the cunning workman, give a regal splendour to the appearance of a room which cannot be got by any other means.

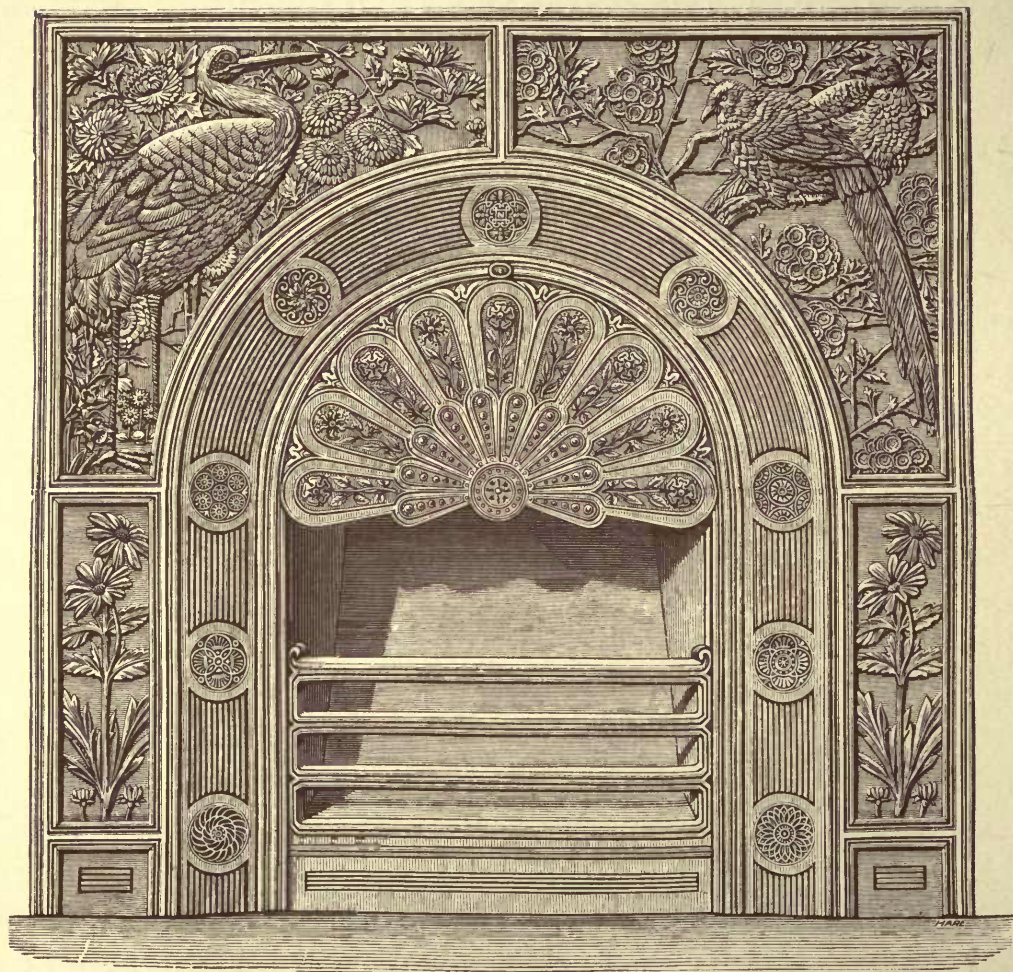
An excellent work in brass from the firm of Messrs. Barnard, Bishop, & Barnard, is a large Jacobean dog-grate, which has full rounded standards, moulded, tapered, and turned, with as exquisite a regard to beauty of line and grace of contour as a work of the old Greeks. Another of their notable applications of brass is to be found in their oval sconces, which possess several advantages over the ordinary well-known sconces in *repoussé*. The design is carefully considered, the contrast of frosting and burnishing skilfully managed, the modelling truthful and spirited, while the balance between the framework and the central bas-relief is both artistic and satisfying. Considering their superior effect, they are much cheaper than the ordinary so-called hand-wrought *repoussé* sconces now so common. In too many works of this latter kind the term "hand-wrought" is relied on to palliate poverty of design and weakness in drawing. Messrs. Barnard's sconces, though necessarily finished by hand, are not hand-wrought in the ordinary sense of the term, which accounts for the moderate price at which they are sold.

It is not beauty of the workmanship alone that distinguishes the works of this firm; to scientific and common-sense constructive principles they have united grace of design and excellence of workmanship. They have not sacrificed principle to beauty, but made comfort and elegance go hand in hand.

Their well-known grates offer excellent examples of this union of the practical with the beautiful. The art aspects of two of their many styles are shown in Plate XXXII., and on page 206. They look far more splendid in brass than in any other material, but when Barnard's iron grates have received a

coat of gold paint, the inexpensive ironwork looks almost as well as the costly brass.

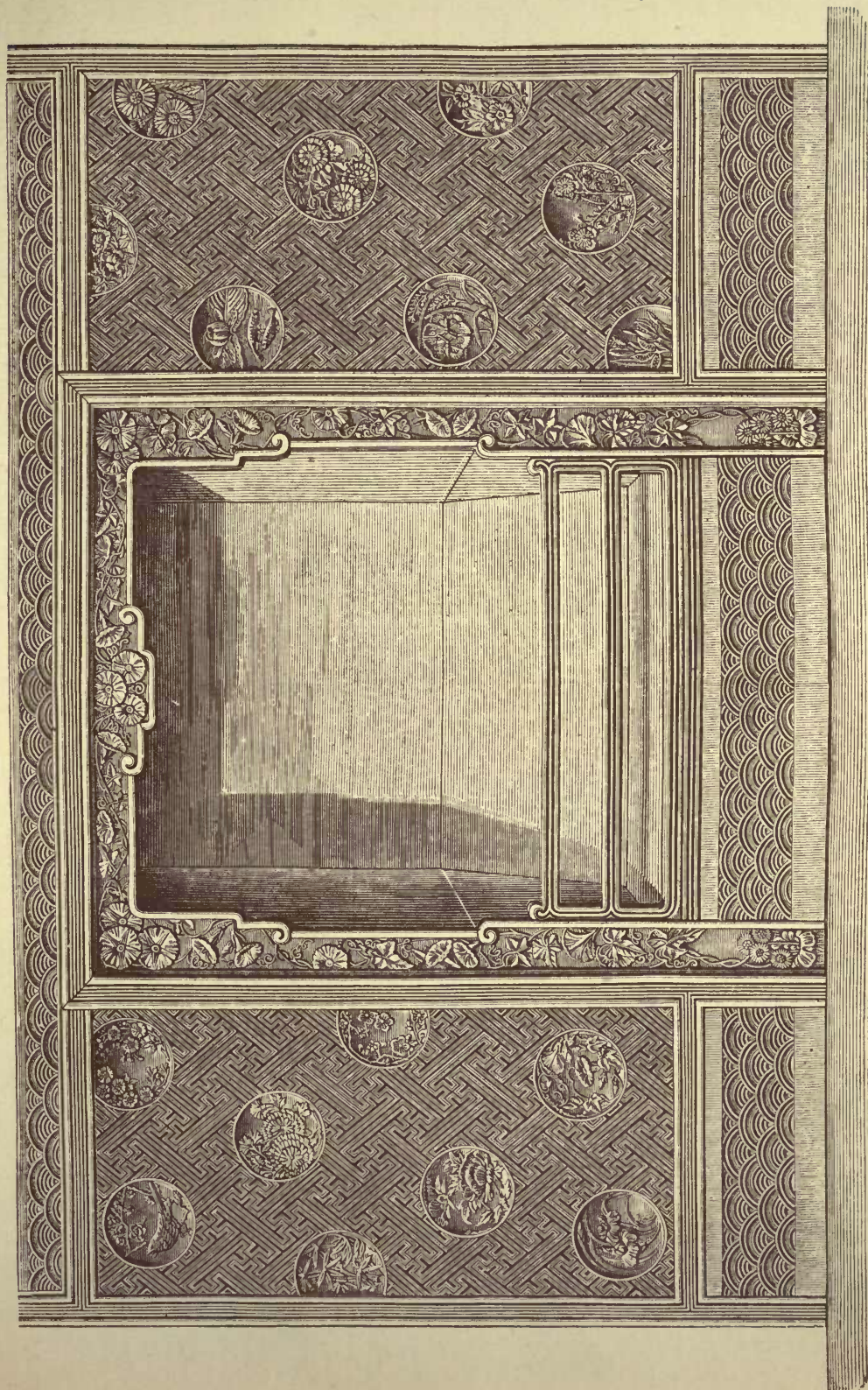
Among others deserving mention for their metal-work for interiors are the firms of Messrs. Steel & Garland, George



GRATE. By Messrs. Barnard, Bishop, & Barnard.

Wright & Co., R. H. & J. Pearson, H. A. Ball, and the Coalbrookdale Company. For fine-wrought ironwork Messrs. Alfred Newman & Co. stand pre-eminent; while for such works as cabinet and gas fittings, the firms of Messrs. Richardson,

PLATE XXXII.



PART OF GRATE. (Upper frieze omitted through want of space.) By Barnard, Bishop, and Barnard.

Ellson, & Co., Jones & Willis, Cox & Sons, and Hart & Co. take a high position.

CONCLUSION.

We have summed up as briefly as possible the leading points connected with "Ornamental Interiors" of the present day, though we cannot pretend to have exhausted a subject which is constantly growing and changing. We have given, however, a general view of the subject as we see it at present, and have endeavoured to show some of the good, some of the ordinary, and a little of the bad work of the present period of design.

The thing that strikes one most forcibly in reviewing the Ornamental Interiors of the past twenty years, is the great advance which has been made by the manufacturers.

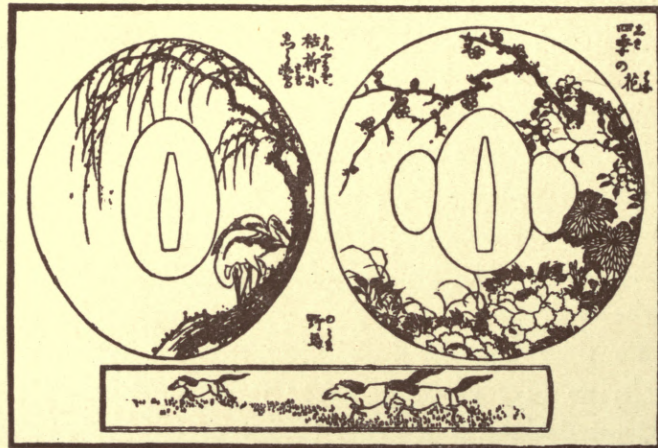
Formerly it was almost impossible for an architect to get artistic materials unless they were specially designed; now the ordinary stock patterns are so excellent in style and so beautiful in colour that not one architect in a hundred could design the common patterns of the high-class wall-paper manufacturer. In fabrics, in metal-work, in ceramics, and other branches of art workmanship, the same progress is apparent. At the present time it is not the architect that is ahead of the manufacturer, but rather the manufacturer that is ahead of the architect in excellence of design.

At no time was the furnishing and decoration of houses artistically so easy as at present; the manufacturer not only provides the designs and gives choice of beautiful colourings, but he arranges the combination of dado, filling, and frieze, so that the architect has, in many cases, nothing to do but select what he desires from a store of rich and artistic materials, and take the credit and commission for the decoration.

The splendid designs and rich colourings offered in ceramic decorations for walls and floors; the variety of other floor coverings from mosaic to parquetry, from linoleum to velvet pile

carpets; the production of such decorative materials as Liberty's fabrics in silk, wool, and cotton; the varied phases of Lincrusta, of Tynecastle tapestry, of Tergorine, of stamped leather, of Japanese paper; and the magnificent effects in design and colour produced by Wm. Woollams & Co., Jeffrey & Co., Scott, Cuthbertson & Co., and other manufacturers, in their wall-papers, deprive the architect of his long-standing complaint about the difficulty of getting artistically designed materials.

There is now an embarrassment of admirable materials, colours, and designs, and neither the work of the fabric weaver, the wall-paper manufacturer, the upholsterer, nor the metal-worker, now justifies the complaints that were common and reasonable fifteen or twenty years ago.



JAPANESE ORNAMENT. BY HOKUSAI.

LATER STYLES OF ENGLISH ARCHITECTURE.

(Taken from Talbert's "Ancient and Modern Furniture and Decoration.")

STYLE.	MONARCH.	REIGNED.	EXAMPLES, ARCHITECTS, NOTES, &C.
PERPENDICULAR, or Late Pointed, com- menced about 1399.	THE HOUSE OF LANCASTER.		
	Henry IV.	1399—1413	Windsor Castle rebuilt under William of Wykeham. St. Mary's Hall, Coventry, begun 1391 (founded by Edward III., 1340).
	Henry V.	1413—1422	St. Mary's Hall, Coventry, finished 1414.—College, Hig- ham Ferrers, founded 1422.
	Henry VI.	1422—1461	Eton College begun 1441.—King's College, Cambridge, begun 1446.
	THE HOUSE OF YORK.		
	Edward IV.	1461—1483	Crosby Hall, London, 1470.—Magdalen College, Oxford, 1475.—Eltham Palace, Kent, and St. George's Chapel, Windsor, begun 1476.—Cheetham Hospital and Library, 1476.
	Edward V.	1483—1483	Oxborough Hall, Norfolk, 1482.
	Richard III.	1483—1485	Altar Screen in St. Alban's, 1476-1484.
TUDOR, about 1539 (when the monas- teries were dis- solved).	THE HOUSE OF TUDOR.		
	Henry VII.	1485—1509	Henry VII.'s Chapel begun 1503 (Prior Bolton supposed its architect). Ford's Hospital, Coventry, founded 1509 (finished about 1525).
	Henry VIII.	1509—1547	King's College Chapel, finished 1515.—Henry VII.'s Chapel finished 1519.—Thornbury Castle finished 1521 (begun 1511).—Hampton Court begun 1520-1540.—Eton College finished, 1522, under Prior Bolton.—Hengrave Hall, Suffolk, built 1536; also later parts of Kenilworth Castle.—Hampton Court finished 1540.—Weston Hall, Warwickshire, 1543.
			In this reign John of Padua, architect to the King, and Hans Holbein, introduced Italian Renaissance.
	Edward VI.	1547—1553	Moreton Hall built 1559.—Losely House, Surrey, 1562.—
	Mary	1553—1558	Boughton, Malherbe, Kent, 1573.—Gilling Castle and Wollaton Hall, Nottinghamshire, 1580.—Haddon Hall, 1589.—Bramhill House, Hampshire, 1603.—Crewe Hall. —John Thorpe, architect.—Robert Adams (elder), sur- veyor to the Queen, died 1595.
JACOBÆAN, about 1603, including the Italian Renais- sance, &c., first introduced about 1540.	THE HOUSE OF STUART.		
	James I.	1603—1625	Hatfield House, 1611.—Audley End, 1616.—Temple, New- sham, 1619.—Inigo Jones visited Italy, 1604.
	Charles I.	1625—1649	Inigo Jones commenced Banqueting House, 1619; finished 1621.—York Stairs built 1626 (probably Jones).—Garden Front of Somerset House, 1632 (Jones).
	Commonwealth	1649—1660	Inigo Jones died 1651.
	Charles II.	1660—1685	Greenwich Palace built, 1663, by Sir Christopher Wren.— The Monument, 1671-1677 (Wren).—St. Paul's Cathedral commenced 1675 (Wren).
	James II.	1685—1688	Greenwich Hospital, 1696 (Wren).
	William III.	1702—1702	Grinling Gibbons, carver.
	Mary II.	1689—1694	Sir Christopher Wren finishes St. Paul's Cathedral, 1710
	Anne	1702—1714	
GEORGIAN, about 1717	THE HOUSE OF HANOVER.		
	George I.	1714—1727	Blenheim House built 1715, Sir John Vanburgh, architect. —Sir Christopher Wren died 1723.
	George II.	1727—1760	Colin Campbell, architect, died 1734.—Nicholas Hawks- moor died 1736.—W. Kent, architect, died 1748.—T. Chippendale, carver, publishes first work, 1754.—James Gibbs died 1754; architect for Radcliffe Library.
	George III.	1760—1820	R. and J. Adam built Admiralty Office Gateway, 1760.— G. Dance, senior, died 1768.—Earl Derby's House, Gros- venor Square, 1773 (Adam).—Somerset House begun 1776 (Chambers, architect).—Sir Robert Taylor, archi- tect, died 1788.—James Stuart, architect, died 1788.— Sir William Chambers, architect, died 1806.—Henry Holland died 1796.—James Wyatt, architect, died 1813.
	George IV.	1820—1830	John Nash, architect.—Dance, junior, architect, died 1825.

APPENDIX.

NOTE I.—THE DISTRIBUTION OF THE ARCHITECTURAL STYLES.



TO understand one subject fairly it is sometimes necessary to take into consideration several other subjects. To comprehend the distribution of the architectural styles it is necessary to have an intelligent theory of deluges.

Adhemar supplies this theory. He demonstrates that just as there is a miniature deluge caused by the fluctuation of the tides from low to high water every six hours, there is a similar fluctuation on a much larger scale every 10,500 years. This larger fluctuation is called a deluge.

The cause of these great periodic floods is the elliptical orbit of the earth round the sun and the position of the sun with regard to this orbit. These give rise to the changes known as the precession of the equinoxes.

When the northern hemisphere is so turned to the sun that it receives for a series of ages more heat and light during each year than is obtained by the southern hemisphere, the ice at the north pole melts and floats away as sea towards the south, while, owing to the paucity of heat, the ice at the southern pole gradually grows larger and larger and the water deeper and deeper. At present the sea nearest the north pole is never found deeper than three hundred fathoms, while in the Antarctic regions the sounding-line has been tried with four thousand fathoms, and on one occasion with ten thousand fathoms, without touching bottom.

Besides being deeper, a glance at the map of the world will show

that the seas of the southern hemisphere are also much greater in area than those of the northern. Consequently we may say that it is now high water in the southern hemisphere and low water in the north.

Previous to the last deluge, however, these conditions were reversed, as they will be reversed again, according to Adhemar, in 6,300 years. Le Hon, a disciple of Adhemar, shows that at the period of greatest cold, and consequently at the high water point in the northern hemisphere, the grand northern mass of ice reached very nearly as far south as 66 degrees; that the sites of most of the principal European cities were under water; that Ireland was a group of four islands; England was also four islands, and divided from Scotland by a strait. All Siberia and part of Mongolia were then under water, and one vast northern ocean stretched from the Mediterranean to the Sea of Okotsk.

When we go to the seashore at low tide we observe, if the shore is undulating, many pools of salt water left by the receding tide. A similar thing may be seen on a larger scale in Asia; here the pools are the Black Sea, the Caspian, the Sea of Aral, Lake Balkash, Lake Baikal, the Dead Sea, and other relics of the last high tide. One, the Black Sea, is still connected with the main ocean; the others are isolated pools gradually drying up.

If we adopt this theory, which is supported both by geology and astronomy, we shall find that the distribution of styles becomes much easier to comprehend. For we have, while the high tide lasts, an easy communication by water between Atlantis, Egypt, Phœnicia, Assyria, India, China, and Japan. The Dead Sea, the Red Sea, and the Mediterranean would be connected with the great Northern Ocean; Southern Asia would thus form one great island which might be coasted on all sides without the vessel going out of sight of land.

The distribution of art styles to America may have been effected through the eastern side of Asia, or it may have been the result of the deluge sweeping some of the inhabitants of Atlantis to Mexico, Peru, and Central America, as related by Mexican traditions.

Communication with other and more distant countries may have been effected by the same means. Even the style of New Zealand, which in some instances is identical in form and decoration with some specimens of Indian work, may owe its birth to the influence of early Atlantean artists.

According to Adhemar, about five thousand years before Noah's deluge would be the period of the high water point in the northern hemisphere; from that date the north began to receive gradually the

preponderance of light and heat during the year which had for five thousand years before been given to the south. The results are these : the ice at the north pole instead of growing larger begins to diminish, while that at the south begins to increase. The melted ice of the north floats away southward, and the waters of the north gradually retire inch by inch from the islands, knitting them, in some instances, to the continents. On the other hand, in the south and west, where the preponderance of water now is, the sea began to encroach on the land.

In five thousand years after, that is about the year 2348 B.C., the turning-point is reached ; the seas in the north have greatly diminished and those in the south have greatly increased. But a still greater change approaches. The great bulk of ice still unmelted at the north pole at last breaks up and floats away as icebergs, attracted by the greater mass in the south ; immediately the centre of gravity is changed, not by imperceptible degrees, as heretofore, but suddenly and rapidly ; the great mass of the northern seas and ice sweeps across the equator towards the south, and submerges on its route islands and continents, some permanently, some momentarily ; while behind in the north what were small islands before become by the retiring of the waters the mountain peaks of mighty continents.

Though the water movement at this last great deluge, as shown by masses of rock carried by the ice, was mainly from north to south, geographical peculiarities, such as ranges of mountains or highlands, may have diverted it in an oblique direction, and the cataclysm may have taken on occasion a south-easterly or a south-westerly course. It is probable, too, that the pole does not always continue in the same position ; wherever, in the last deluge, the greatest bulk of the masses of ice and water from the north united with those of the south, the centre of the mass became the south pole, and the part of the world directly opposite would be the north pole.

This breaking away of the ice and consequent deluge is naturally accompanied by great atmospheric disturbances, and the water coming in contact with volcanoes or other subterranean fires produces earthquakes.

Hence the Egyptians related to Plato that their mother country—Atlantis—was destroyed and sunk by earthquakes and showers of cinders and ashes ; but these agents as a rule play but a small part in the revolutions going on in the earth, though an exceptional case may have occurred in this instance.

It is the change in the level of the water produced by corresponding change in the earth's centre of gravity that causes the old lands

to disappear and new continents to disclose themselves ; indeed the soundings taken by H.M. ship *Challenger* and the United States ship *Dolphin* show that Atlantis still juts boldly up high above the level of the bed of the Atlantic, though the greater part of what was once a flourishing land is now covered by water.

This flood has left its mark in Europe and America very plainly ; vast blocks of stone have been carried on the ice from Sweden and Finland to Germany, Poland, and Russia, and erratic boulders have been found as far south as Fontainebleau. The steppes of Russia, the sands of Gascony, and the stratum of sand and clay, more than two hundred yards thick, which covers Holland belong to this deposit.

The whole of America which is situated between Newfoundland and the Upper Mississippi is thickly strewn with boulders from regions near the pole carried by the ice and stranded at the altitude of five hundred yards. New England can show blocks of considerable size that are situated four hundred yards higher than the rocks from which they have come. Some blocks, torn from Canada, have been carried to Ohio, five hundred miles away. These fragments are sometimes twenty or thirty feet thick.

The icy flood which could carry boulders of such dimensions could also carry wooden houses, ships, men, women, and animals, and a limited part of the work of distribution of nature and art may have been done in that way ; and this may account for startling similarities between the art works of peoples, such as the Egyptians and Peruvians, now separated by what seem to be insuperable obstacles. But the main part of the distribution of the styles was undoubtedly done by direct exportation from the mother country. The Egyptian evidence in the case between Egypt and Atlantis is very clear, and bears every mark of truth. The likelihood of direct communication with Phœnicia is also very probable, judging both from the inherited instincts of the Phœnicians, who succeeded the Atlanteans as a colonising and trading power, and the geographical position of their country. It is likewise evident that Assyria, India, and China also partook of the benefits of the Atlantean arts either by direct contact between the natives of Atlantis and those of Assyria, India, and China, or by transmission from one to the other at a time before the flood, when communication by water between these four countries was much more direct than at present.

The similarities and differences between Egyptian, Indian, Assyrian, Chinese, Japanese, Peruvian, and Mexican may be stated thus. The mother country had probably two styles of construction, one adapted for stone, the other for wood. Those countries in which

stone was abundant would adopt the design adapted to stone. Where stone was scarce the wood treatment would be the mode. Some would show a combination of the two, and others might show in stone treatment adapted to wood, and *vice versâ*.

Examples of all these are apparent in the works of the nations we have mentioned. Egypt shows the stone treatment only, because the wooden buildings have perished, but there are delineations of such wooden erections in some of their art works. Moreover Beni-Hassan and the southern Temple of Karnac show in stone a kind of architecture which seems to have had its origin in wood.

The Mexicans also show in some of their works stone ornamentation which has obviously been designed in the first instance for woodwork, and these same forms appear as woodwork in some specimens of Chinese architecture.

Again, the tapering doorway, which was a characteristic of Egyptian and Greek architecture, appears very often in Peruvian architecture, in Etruscan, and curiously enough in Japanese. For the end of a wall at Nara, and another in Kioto, in Japan, are not only formed into the resemblance of this Egypto-Greek door, but the form is placed upon a substructure which exactly imitates the Cyclopean walls of Greece and Italy. (See A. J. Adhemar's "*Révolution de la Mer*," Le Hon's "*Périodicité des Grands Déluges*," Donnelly's "*Atlantis*" for section of Azores and bed of the Atlantic; Dresser's "*Japan*" for drawings of Egypto-Greco-Japanese doorways.)

NOTE II.—THE RESEMBLANCE BETWEEN THE ANTIQUITIES OF EGYPT, ASSYRIA, PERU, AND MEXICO.

Prescott tells us that the Peruvians embalmed their kings. The people were divided into castes; the calling, office, or trade descended from father to son, as they did in Egypt, and as they still do in India. Their architecture bore a strong resemblance to that of Egypt; the Egyptian peculiarity of the tapering doorway is observed in the palaces of Peru. Mexico, again, reproduces the pyramidal structures which Egypt probably reproduced from the mother country; and in the palace of Zayi, in Mexico, are reproduced, in general effect and with much of similar detail, the forms and ornamentation which mark Egyptian art.

"We have already had occasion to notice the resemblance borne by the Mexicans to the ancient Egyptians in their religious ceremonies; we shall be more struck with it in their scientific culture, especially their hieroglyphical writing and their astronomy."—(*Prescott's History of the Conquest of Mexico*.)

Another writer says : "The first and strongest conviction which will flash on the mind of every ripe antiquarian whilst surveying the long series of Mexican and Toltecan monuments is their similarity to the monumental records of ancient Egypt. We see similar graduated pyramids, similar marks of the same Ophite worship, and vestiges of the same triune and solar deity."

Another says : "Researches in Yucatan have rendered yet more evident the existence of a style of art in ancient Mexico interesting alike for the analogies it presents to that of Egypt, and for the points of difference between them."

NOTE III.—RICHNESS OF THE HOUSES OF EARLY KINGS.

If we take into consideration the patriarchal despotisms which were the rule in early times, we can understand how the king's palace may represent the entire wealth of the inhabitants of a realm. In Peru under the Incas—which was a survival of primitive rule—in Palestine under Solomon, in Babylon under Nebuchadnezzar, the king seems to have been the chief owner of the wealth that came from conquest, from commerce, from mines, and from all other sources other than the cultivation of the land, this last being taxed both for the king and for religion. With the Incas at least, "the sovereign was placed at immeasurable distance above his subjects ; he stood at the head of the priesthood, and presided at the most important religious festivals. He raised armies and usually commanded them in person. He imposed taxes, made laws, and provided for their execution by the appointment of judges whom he removed at pleasure. He was the source from which everything flowed—all dignity, all power, all emolument ; he was, in short, in the well-known phrase of the European despot, 'himself the State.'"

In islands of early Greece the habitations of the people would probably be mere huts, but the king had his halls, his treasure-house, carved and ornamented with gold. It is under such a despotism, when man has no rights, that great and enduring works are most easily carried out. In Egypt we can see the great pyramids, for which stones sixty and seventy feet long were brought from a distance of six hundred miles. In Peru we find stones thirty-eight feet long by eighteen broad and six feet thick transported fifteen leagues without the aid of beasts of burden ; carried over rivers and ravines, and raised to a height on the sierra, and there, without the aid of any iron tool, adjusted with hair-breadth accuracy to their brother stones. In Rome, under another form of patriarchal despotism, we find a St.

Peter's and a Vatican built and decorated throughout by the noblest pictures. But in England the vastness and stability of many of our works are circumscribed by the rights of the workers and the question of wages.

NOTE IV.—LIGHTING OF GREEK TEMPLES.

Some are of opinion that the interiors of Greek temples must have been monotonous, but a little study of the subject will show that this was not the case. Though there is a similarity in many of the exteriors, the interiors were wonderfully varied. The mode of lighting, as demonstrated by Fergusson in his book entitled "*The Parthenon*," is so ingenious, so artistic, and so well suited to varying circumstances, that it greatly helped the variety and attractiveness of the interiors of their temples. His arguments are broadly stated as follow :—

First. That as a rule all Greek Doric peristylar temples were lighted by opæions or clerestories, the light being admitted to these clerestories by an ingenious arrangement of the roof.

Second. That Ionic temples, except of the largest class, were generally lighted by windows, such as we would use when glass was not available.

Third. That Corinthian temples were as a rule lighted by hypæthra, or pseudo-hypæthra; that is, by a great window in an open courtyard or hypæthron at the east or west end.

Fourth. That no temple in the ancient world, with the solitary exception of the Pantheon at Rome, was lighted by a direct horizontal as contra-distinguished from a vertical opening.

Mr. Fergusson claims that the Greek mode of lighting "renders the interior of the building as beautiful as the exterior, and is a more perfect mode of lighting statues than has been seen or practised anywhere in modern times."

NOTE V.—THE INTRODUCTION OF THE QUEEN ANNE STYLE.

The following article, which was headed "*The Style of the Future*," appeared in the *Building News* for April 16, 1875 :—

"There has been an amount of gratulation over the reintroduction of what is called the Queen Anne style that, to a mere spectator of the ways of architects, seems to be as misplaced as the enthusiasm of a French *modiste* over the introduction of an old-new jupon; a style that has been treated with contempt for a long series of years has become all at once the fashion; houses are built, and laudatory papers are read, and the Dutch mixture to which Queen Anne's name is

tacked seems to be in a fair way of running some time. But whither will it run? How can it run any way except backwards? The natural outcome of outside ornamental plaster is surely the stucco front of modern London!

"Mr. Norman Shaw has done some of the finest Domestic English (Gothic) work of this century; Mr. Colcutt has shown, in his Blackburn Museum and St. Bride Street warehouse, a Gothic power of simple effect that is akin in feeling to the Greek; and to Mr. J. J. Stevenson, Glasgow is, we believe, indebted for at least one specimen of ecclesiastical work which has a quaint elegance of feeling that is as refreshing as it is rare. So it is not to be expected that in the hands of men like these its shakiness as a style, and the want of backbone in the Queen Anne, will be at first very apparent; they cannot but enrich it with something with which it has no affinity, which will prevent the eye from dwelling on its slipshod weakness. But as servant-girls *will* dress as their mistresses, it is not to be thought but that that class of architects which we take the liberty of calling the 'headless' (*i.e.*, those who follow fashion in art as a woman does fashion in dress) will run on the line that the leaders have begun, and then chaos in architecture will have come again. We shall have—

‘A patchwork of Japan,
And queer bits of Queen Anne
All mixed, upon the plan
Of as you like, or as you can,’

and the headless ones will at last have a style of architecture exactly suited to their powers.

"The most bitter opponent of this style could scarcely desire a more candid confession of weakness than that given by Mr. J. J. Stevenson, when he says, 'it is a bad style for students to cut their teeth upon;' meaning, we gather, that it is a bad foundation for an architectural education; if so, it must also be a bad foundation for our future architecture. It has no aim, no principle, and no particular beauty, so that it must depend for these on sources outside itself. Hence it would surely be far wiser to choose a good style now, and build on that, rather than spend time and thought on a style that is confessedly bad as a foundation; then after years of trying to make a drivelling style have some meaning, dressing it up in the best bits from other styles, and generally endeavouring to throw a cloak over its shaky imbecility, to be obliged to confess that the game was not worth the candle.

"We think it will be much to be regretted if an architect like Mr. Norman Shaw, with such splendid talents for dealing with English

Domestic Gothic as he has shown in his Cragside and other works, should be led for any reason whatsoever to adopt permanently as his style what has been called the Queen Anne style.

"The readiness with which second-class architects adopt whatever has obtained the sanction of their betters is, perhaps, not very surprising, but the arguments they use to justify their startling transitions are wonderful in the extreme. The rampant worshipper of 'Savageness,' and all the rest of the elegant patter of the 'Seven Lamps,' the plaster-ornament-breaker and stucco-scorner of to-day becomes to-morrow your Queen Anne's man, with mild tastes for maudlin classic and outside ornamental plaster; the opposing principles which, while they are the fashion, we are told are each the representatives of honesty, beauty, and truth in art, are so irreconcilable that we are tempted to doubt if the majority of architects reason on the subject at all.

"It would be an endless task to point out the Queen Anne weaknesses; they will become visible even to the headless ones by-and-by, and the chief set-off against these is, so far as we can gather, the perfectly flat line of the window arch. If there is anybody who does not think a perfectly level arch a weak monstrosity, let him adopt it by all means, but convenience is not at all sacrificed by using for windows a segmental arch rising one or two inches in three feet; this arch is quite compatible with a good English style of building, and forms an agreeable contrast to a pointed archway, such as the entrance at Cragside; but if a perfectly flat lintel is desirable, surely the English style furnishes plenty of precedents in the Tudor and other periods; but to read the remarks of some of the apologists for the Dutch style of Queen Anne, one would think there were no square tops except in that delectable style.

"If a man has the head power he can use a style and adapt it to himself; if not, he adapts himself to the style. From materials supplied by a far less promising and far less tractable style than the English, Mr. Thomson, of Glasgow, was able to produce perfect specimens of civic and domestic architecture, which were at the same time perfect as specimens of advanced Greek, which is rather extraordinary, as everybody thought that Greek was perfected a couple of thousand years ago. Mr. Thomson's life and practice, it is true, were different from that of many of our architects. He was acquainted more or less with all styles, and selected Greek as the basis of his future work; he mastered the style, was thoroughly imbued with the Greek feeling, and gathering kindred riches from sources unknown to or overlooked by the later Greeks, the style advanced in flexibleness and fulness

of design under his hands. To carry out this work consistently he refused all work in which he had not full power to use his own style ; but his steady progress must have amply repaid him for the sacrifices he made, and the consciousness of reviving and carrying out a style till it reached the splendid culmination shown in the Union Street building and St. Vincent Street Church, was, rightly considered, a reward greater than has been vouchsafed to any other architect of this century.

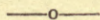
“ And what might not be done with Gothic by a similar steady persistence ? Pointed or square heads is a very small part of the matter ; both are equally admissible in the proper hands. The source of mischief is in the flightiness of some of our chief men, who will not try steadily to overcome the slight intractabilities of Gothic, but must on a slight provocation or difficulty desert it, or try to lead it to an ignoble termination.

“ Time after time this has happened with the English style in past ages and present ; it has been led away by ornament to the Decorated style, and reached an equally inappropriate culmination in the Perpendicular ; and now, when by the labours of Pugin, Street, Burges, Butterfield, and Shaw, it bids fair to reach a more excellent point than it ever did before, it would indeed be a ‘ sorry sight ’ to see it drifting to the Queen Anne Dutch Mixture.”



ORIENTAL VASE.

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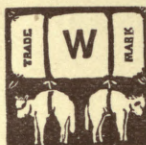
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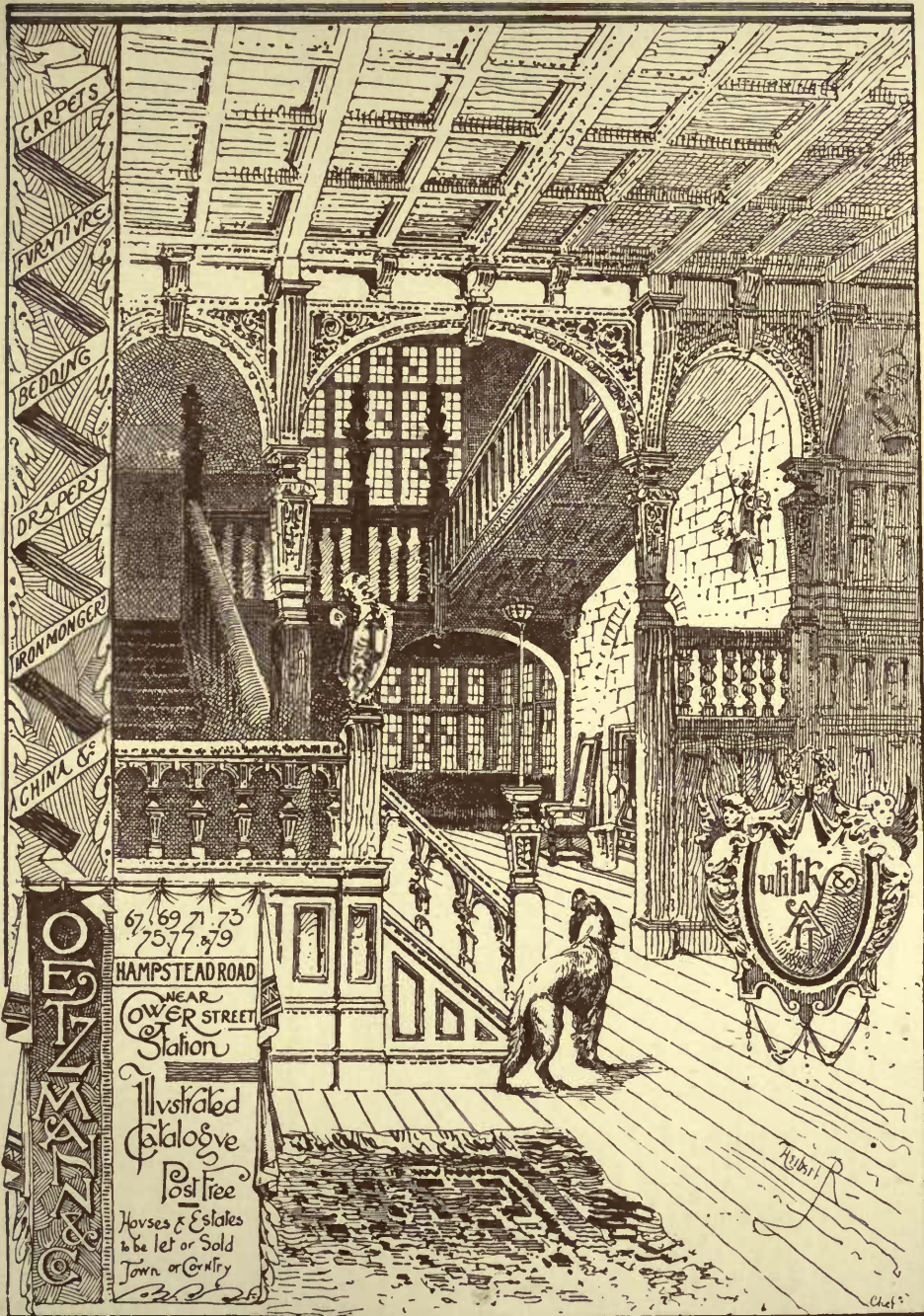
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